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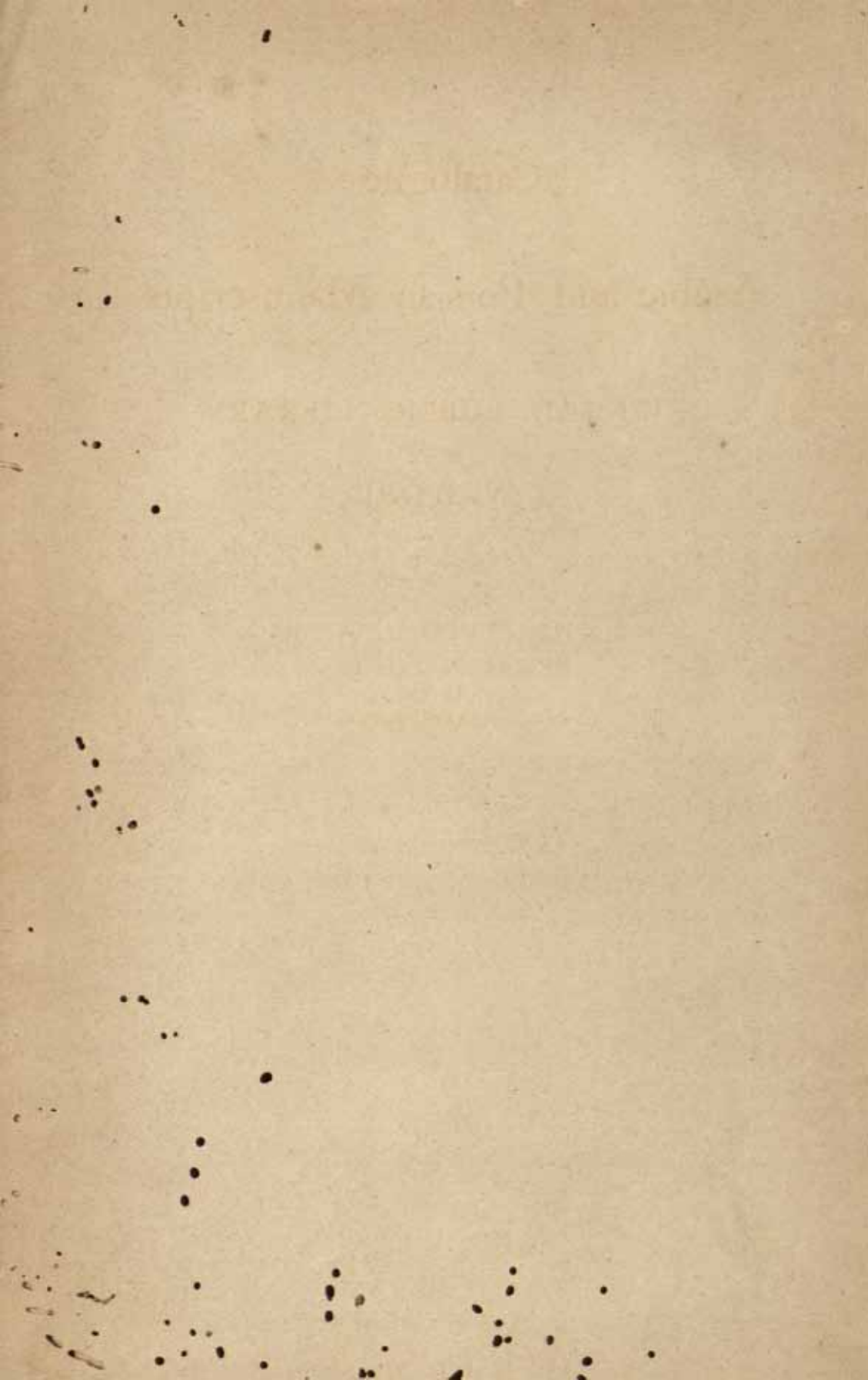


CATALOGUE  
OF THE  
ARABIC AND PERSIAN MANUSCRIPTS  
IN THE  
ORIENTAL PUBLIC LIBRARY  
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PREPARED FOR THE GOVERNMENT OF BENGAL UNDER THE  
SUPERVISION OF  
E. DENISON ROSS, PH.D.









Catalogue  
OF THE  
Arabic and Persian Manuscripts  
IN THE  
ORIENTAL PUBLIC LIBRARY  
AT  
BANKIPORE

VOLUME II

14494

PERSIAN POETS

KAMÂL KHUJANDÎ TO FAYDÎ.



*Prepared by*

MAULAVI ABDUL MUQTADIR

*ELHG*

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## PREFACE.

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THE first volume of this Catalogue dealt with the Persian Poets from Firdausi, the founder of the Epic, down to Hâfiz, the perfecter of the Lyric. The period thus covered extended from the 11th to the 14th century.

The present volume includes the works of the leading poets of Iran, Turan, and Hindustan, who flourished during the 15th and 16th centuries of the Christian Era.

The former volume concluded with an account of one who is universally regarded as the greatest of the poets of Iran; and I have thought it fitting that the present volume should end with the name of an author who stands second to none among the poets of Hindustan.

The thirty-eight names to be found in the Table of Contents show that the Bankipore Library is thoroughly representative as regards Persian poetry of the period; for while no familiar name is absent, the list includes two poets whose works are seldom to be met with; namely, Mirzâ Kâmrân and Qâsim Arslân. Although the name of the ill-starred Mughal prince looms large in the pages of Indian history, and although his poetic genius has met with due praise at the hands of his contemporaries, by some strange circumstance only one copy of his Diwân, which, like that of Bayram Khân, is in



Persian and in Turki, has come down to us. A full description of this very valuable manuscript will be found under No. 237. A Biography of the prince has also been given in the form of an Appendix.

With regard to Qâsim Arslân, although an account of his life is to be found in some of the principal *Tadkiras*, no other copy of his *Diwân* seems to have been preserved.

The Library is especially rich in fine copies of Jâmi's works. No. 180 constitutes a serious rival to the famous St. Petersburg copy. While No. 185, containing the first chapters of the *Silsilat ud Dabab* and a number of lyrical poems, seems certainly to be in the handwriting of Jâmi himself.

From the point of view of caligraphy, the first manuscript described in this volume is No. 196, which contains a copy of Jâmi's *Yûsuf Zalikhâ* in the hand of the famous *Kâtib* Mir 'Alî of Herât. This copy, for which 1,000 gold muhurs was paid, was presented to the Emperor Jahângîr by 'Abdur Raḥîm, *Khân Khânân*, the son of Bayram Khân.

This volume, like the first, is the work of Maulavi Muqtadir, and I think it will be found that the high level of scholarship reached in the former volume has been well maintained. Most encouraging has been the praise extended to the Maulavi by some of the most eminent Orientalists in Europe.

I take this opportunity of mentioning with gratitude the valuable assistance which has been rendered in the work of cataloguing by the Assistant Librarian, Shahab ud Din Khuda Bukhsh, son of the founder of the Library. The third volume will bring the Persian poetry to a close; and it is intended to include in that volume a few photographic facsimiles of interesting title pages, etc., found in the works dealt with in the three volumes.

E. DENISON ROSS.

CALCUTTA, Oct. 14, 1909.



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# PERSIAN POETRY.

No. 162.

fol. 31; lines 14; size  $9\frac{3}{4} \times 6; 7 \times 4\frac{1}{2}$ .

تحفة النصائح

TUHFAT-UN-NASÂ'IH.

A poem in the form of a Qasidah, containing various religious and moral counsels on such subjects as prayer, ablution, fasting, reading the Qur'ân, married life; principles of trade, advantages of charity, duty towards one's neighbours, the evils of borrowing money, stinginess, chess and other games, etc.

All the verses of the poem end in the letter ر. Beginning:—

حمدی بگویم پی عدد مر خالق جن و بشر  
کرده زمین و آسمان هم اختران شمس و قمر

On fol. 2<sup>b</sup> the author, who designates himself یوسف گدا Yûsuf Gadâ (according to the colophon شاه یوسف گدا Shâh Yûsuf Gadâ), says that he wrote these admonitions for his son ابو الفتح Abul Fath—

گوید زهی یوسف گدا در وعظ مصفی چند را  
از بهر غلف خوش لقا بو الفتح آن نور البصر



The spiritual guide of the author is designated on fol. 2\* شيخ محمود *Shaykh Mahmūd* :—

شيخ معظم پير ما محمود آن صاحب قرآن  
چون او نباشد هيچکس هم محتشم هم معتبر

In the conclusion the poet says that the poem, which he completed on the 10th of Rabi' II., A.H. 795 (A.D. 1392), is divided into forty-five chapters, and comprises 781 bayts (هفتاد و يك). For the difference in the number of the bayts, see Ethé, Ind. Office Lib. Cat., No. 1276, where the learned doctor, by a curious oversight, misinterprets the meanings of هفتاد و يك and هفتاد و هشتاد و شش as "786" and "781" instead of 776 and 771.

Regarding the date of the composition of the poem, our copy agrees with the two noticed by Dr. Ethé in his India Office Lib. Cat., Nos. 1276 and 1277; while the St. Petersburg copy (see Cat. des MSS. et Xylographes, p. 440; compare also Rehatsek Catalogue raisonné, p. 129, No. 11) gives as date A.H. 752 (A.D. 1351).

Nothing much is known about the author of this poem; Hāj. Khal., W. Pertsch, Dr. Ethé, and others have failed to identify him. Faqir Muḥammad, a modern Indian biographer of the Ḥanafite 'Ulamās, in his حدائق الصفيہ Ḥadā'iq-ul-Ḥanafiyah (Lucknow edn., p. 294), which, according to the author, is based on certain trustworthy authorities enumerated in the preface, alone gives a very meagre account of the present author. He says that Shaykh Yūsuf was a Khalifah of the celebrated Naṣir-ud-Dīn Maḥmūd Chirāg-i-Dihli, the great Shaykh of the Chishtī Order (d. A.H. 757 = A.D. 1356); that the Maṣnawī Tuḥfat-un-Naṣā'ih composed by him deals with moral and religious instructions, and that all the verses of the poem end in the letter ر; that he was well versed in theology, jurisprudence, tradition, and Tafsīr, etc.; and that he died in A.H. 774 (A.D. 1372) for which date the words ياقوت انور form a chronogram.

Now, if the above work is to be trusted, we can prefer A.H. 752, given in the St. Petersburg copy, as the date of the composition of the poem.

For other copies see Ethé, Ind. Office Lib. Cat. (*loc. cit.*). An incomplete copy of the poem is mentioned in W. Pertsch, Berlin Cat., pp. 124, 125. See also Hāj. Khal., vol. ii., p. 242.

The Tuḥfat-un-Naṣā'ih has been lithographed in Bombay, A.H. 1283.

It should be remarked that on foll. 8\*-31\* of this copy the second part of all the bayts is written first and the first part afterwards.



Written in an ordinary Indian Nasta'liq.

Dated, 'Azimâbâd (Patna), 12th Jamâdi I., A.H. 1224.

Scribe راج سنگه (sic)

No. 163.

fol. 310; lines 12; size  $8\frac{1}{2} \times 5$ ;  $6 \times 3\frac{1}{2}$ .

دیوان کمال خجندی

THE LYRICAL POEMS OF  
KAMÂL-I-KHujandî.

Beginning:—

افتتاح سخن آن به که کند اهل کمال  
به ثنای ملک الملک خدای متعال

مولانا شیخ کمال الدین مسعود Khujandî Shaykh Kamâl-ud-Dîn Khujandî, the celebrated saint and poet, was born at Khujand in Transoxania. In his youth he performed a pilgrimage to Mecca, and on his return settled down in Tabriz, during the reign of Sultân Husayn bin Uways (A.H. 777-784 = A.D. 1374-1382), who entertained great respect for the poet and erected for him a Khânqâh (monastery). Here the poet's renown as a saint secured for him a large number of disciples and adherents. In A.H. 787 = A.D. 1385, when Tâqtamish Giyâs-ud-Dîn of the White Horde of the Eastern Kipchak family of Orda attacked Tabriz, he took the poet with him to his capital Sirâi in Kipchak where Kamâl-i-Khujand remained for four years. Subsequently he came back to his favourite city, Tabriz, in the time of Mirân Shâh (d. A.H. 810 = A.D. 1408), who was also a great admirer and patron of the poet. Kamâl was a contemporary of Hâfiz of Shirâz; but they never met. Jâmi, in his Bahâristân, fol. 104\*, says that Kamâl-i-Khujand imitated but at the same time surpassed Khwâjah Hasan of Dehli. The poet spent the greater part of his life in Tabriz, where he died in A.H. 803 = A.D. 1400. See Nafahât, p. 712; Habib-us-Siyar, vol. iii., Juz 3, p. 90; Haft Iqlim, fol. 388\*; Yad-i-Baydâ, fol. 190\*; Riyâd-ush-Shu'arâ, fol. 348\*; Nashîr-i-'Ishq, fol. 1420; Miftâh-ut-Tawârikh, p. 159, and



Natā'ij-ul-Afkār, p. 352. According to the author of the Majālis-ul-'Ushshāq, fol. 136<sup>a</sup>, Kamāl died in A.H. 808 = A.D. 1405. Daulat Shāh, p. 352, places the poet's death in A.H. 792 = A.D. 1389; Taqī Anḥadī, fol. 619<sup>a</sup>, in A.H. 692, probably a mistake for 792, following Daulat Shāh. The author of the *Khulāṣat-ul-Afkār*, fol. 157<sup>b</sup>, alone places the poet's death in A.H. 783 = A.D. 1381.

The following verse is said to have been inscribed on the poet's tomb:—

کمال از کعبه رفتی بر در یار  
هزارست آفرین مردانه رفتی

For further notices on the poet's life see *Majma' un-Nafā'is*, fol. 394<sup>b</sup>; *Maḥẓan-ul-Garā'ib*, fol. 718, and *Mir'at-ul-Khayāl*, p. 81. See also Sprenger, *Oude Cat.*, p. 454; Rieu, *Pers. Cat.*, p. 632<sup>b</sup>; Rieu, *Suppl.*, Nos. 275 and 276; Ethé, *Bodl. Lib. Cat.*, Nos. 857 and 858; Ethé, *India Office Lib. Cat.*, Nos. 1278–1280; Rosen, *Persian MSS.*, p. 119; W. Pertsch, *Berlin Cat.*, p. 855; G. Flügel, i., p. 557; J. Aumer, p. 27; Fleischer, *Dresden Cat.*, p. 7; J. C. Tornberg, p. 103; Ouseley, *Biographical Notices*, p. 192, and Bland, *Century of Gazals*, No. 3.

The initial Qaṣidah is followed by two others, both rhyming in م.  
fol. 5<sup>a</sup>. *Gazals*, alphabetically arranged, beginning:—

از تو يك صاعقت جدائي خوش نمي آيد مرا  
با دگر کس آشنائي خوش نمي آيد مرا

agreeing with the initial *Gazal* in Sprenger's copy.

fol. 296<sup>b</sup>. *Qit'as*, beginning as in Ethé, *India Office Lib. Cat.*, No. 1278:—

تا فکرت من نهاد بنياد سخن  
آباد شد از من طرب آباد سخن

fol. 309<sup>b</sup>. *Fards*, beginning:—

آن دلبر بد مهر که نامست بچهر  
داود سر عاشقي ندارد دل مهر

One remarkable feature of this MS. is that each *Gazal*, *Qit'ah*, *Rubā'i*, and *Fard* has, as an introductory line written in gold, a line of Amīr Shāhī's (d. A.H. 857 = A.D. 1453) poems; and these, taken together,



would amount to nearly one-fourth of his diwân. The first introductory line runs thus on fol. 3<sup>a</sup>:—

یا رب بسوز مبینہ رندان پاک باز  
یا رب بآب دیدہٗ مستان با نیاز

Written in a very clear Nasta'liq, within gold-ruled borders, with a double-page faded 'unwân.

The original leaves are put into modern margins.

This splendid copy was written only eighty-three years after the poet's death, and the colophon is dated:

في سنة ٨٨٦ = A.H. 886. وثمانین وثمانایہ

# No. 164.

fol. 229; lines 15; size  $8\frac{1}{2} \times 5$ ;  $5\frac{1}{2} \times 2\frac{3}{4}$ .

The same.

Another copy of Kamâl-i-Khujandi's diwân, containing only Ġazals and a few Qasidas at the end.

Beginning with Ġazals in alphabetical order—

ای بادہ مکش طرہٗ جانانہٗ مارا  
زنچیر مجنباں دل دیوانہٗ مارا

Corresponding with the initial line of the Ġazal on fol. 7<sup>a</sup> in the preceding copy.

fol. 221<sup>a</sup> Qit'as, beginning as above.

Written in a clear minute Nasta'liq.

Dated, A.H. 992.

Scribe

مصدق طاهر



## No. 165.

fol. 91; lines 17; size  $7\frac{3}{4} \times 5$ ;  $5 \times 3$ .

ديوان مغربي

## THE DÎWÂN OF MAĠRIBÎ.

Maulânâ Muḥammad Shîrîn, better known as Maġribî مولانا محمد مغربي, a celebrated saint as well as poet, was born, according to Taqî Aḥḥādî, fol. 690<sup>a</sup>, at Nâin in Isfahân. According to Jâmi, Nafahât, p. 713, Maġribî was a disciple of Shaykh Ismâ'il Sîsî, a companion of Shaykh Nûr-ud-Dîn 'Abd-ur-Raḥmân Isfarâinî. He is said to have derived his poetical title from a Shaykh of Maġrib (Northern Africa), from whom he received the Khirqah of the Şâfi order of the celebrated Muḥî-ud-Dîn Ibn-ul-'Arabî. The poet at first obtained great favours from Mirân Shâh (d. A.H. 810 = A.D. 1408); but when Kamâl-i-Khujandî, an intimate friend of Maġribî, rose to distinction and became a favourite of Mirân Shâh, he (Maġribî) was no more favoured by the prince, and consequently the friendship of the two poets ended in a bitter enmity.

Dr. Sprenger, in his *Oude Cat.*, p. 477, says that Maġribî is the author of Arabic glosses on the *Fatûhât* and of the *Jâm-i-Jahân Numâ*.

According to Jâmi's *Nafahât* (*loc. cit.*) the poet died in A.H. 809 = A.D. 1406, at the age of sixty. Consequently we may infer that he was born in or about A.H. 749 = A.D. 1348. The same date of his death is given in the *Ḥabîb-us-Siyar*, vol. iii., Juz 3, p. 91; Taqî Kâshî, *Oude Cat.*, p. 19; *Khulâsat-ul-Afkâr*, fol. 182<sup>a</sup>; *Majma'-ul-Fusahâ*, vol. ii., p. 30; *Natâ'ij-ul-Afkâr*, p. 372, and *Yad-i-Bayḍâ*, fol. 202<sup>a</sup>. Almost all of the above biographers say that Maġribî died in Tabriz and was buried in *Surkhâb*; while Taqî Aḥḥādî (*loc. cit.*) says that he visited the poet's tomb at *Istihbân* in Fârs.

*Majâlis-ul-Ushshâq* gives the poet's death in A.H. 807 = A.D. 1404, while Dr. Rieu says that this date is also given in Taqî Aḥḥādî; but our copy of Aḥḥādî's *Urâfât* does not bear any date.

For further notices of the poet's life and his *dîwân*, see, besides the references given above, Ouseley, *Biogr. Notices*, p. 106; Rieu, ii., p. 633; Rieu, *Suppl.*, No. 277; *Ethé*, *Bodl. Lib. Cat.*, No. 859; *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1281-1283, and W. Pertsch, *Berlin Cat.*, pp. 719, 720 and 856.



The diwân of Magribi is said to contain about five thousand verses.

Contents:—

fol. 1<sup>b</sup>. A preface in prose, beginning—

الصد لله الذي انشاء عروض الكون بسبب الجسم الثقيل  
والروح الخفيف آلح

fol. 3<sup>a</sup>. An Arabic poem, beginning—

كلما اذكرك من طلل آلح

fol. 3<sup>b</sup>. A Maṣnawî dedicated to Shâhrukh, beginning—

بس اربيني درين ديوان اشعار  
غرابات و غراباتي و غمار

fol. 4<sup>a</sup>. A short passage in prose, in which it is said that the Arabic verses are placed first on account of that language having preference over Persian in many respects.

و چون سخن درين ديوان بلسان فصيح عربي و زبان مليح  
فارسي بود و زبان عربي لخصوصه باهل الجند و لبينا مصد  
صلي الله عليه و سلم بتقديم اولي بود پس لاجرم هر شعري  
كه بدان زبان بود مقدم داشته شد

fol. 4<sup>a</sup>–11<sup>b</sup>. Arabic poems, beginning—

يا قانعا بصفاة عن ذاته  
و محتجبا عن ذاته بصفاة

fol. 11<sup>b</sup>. *Ġazals*, not alphabetically arranged. The first three bayts of the first *Ġazal* are written in Arabic:—

نظرت في رمي فصار فداك آلح

Comp. Ethé, Bodl. Lib. Cat., No. 1281, where the reading is different. The first Persian bayt of this *Ġazal* runs thus:—

ترا هرائينه چون رخ تمام بنمايد  
يكي هراينه بايد تمام و صافي و پاك



fol. 72<sup>b</sup>. Tarjī'āt, beginning:—

آفتاب وجود کرد اشراق  
نور او سر بسر گرفت آفاق

fol. 86<sup>a</sup>. Another series of *Gazals*, beginning:—

ترا که دیده لباشد نظر چگونه کنی  
بدین قدم که تو داری مضر چگونه کنی

fol. 88<sup>a</sup>. *Rubā'is*, beginning:—

ای گشته عیان رویتو از جام جهان  
پیدا شده از نام غوصت نام جهان

fol. 90<sup>b</sup>. A few *Qit'as* and *Rubā'is* in Turkish, beginning of the first *Qit'ah*:—

مرده ديلم جو اويان بونه شينه  
ببو جويان قلم ديلم ببراج ژير

The Turkish *Qit'as* and *Rubā'is* are not found in other copies.

The *diwān* of *Magribi* has been printed in Persia, A.H. 1280.

Written in ordinary *Nasta'liq*.

Not dated, apparently 16th century.

The original folios of the MS. are mounted on new margins.

### No. 166.

fol. 79; lines 15; size  $10\frac{1}{2} \times 6$ ;  $7\frac{1}{4} \times 4$ .

The same.

Another copy of *Magribi's* *diwān*, with the prose preface beginning as in the preceding copy. The arrangement of the Arabic poems in the beginning is nearly the same as above.

fol. 11<sup>a</sup>. *Gazals* in alphabetical order, beginning, as in *Ethé*, India Office Lib. Cat., No. 859, and *Rieu Suppl.*, No. 277.



خورشید رخت چو گشت پیدا  
ذرات دو کون شد هویدا

fol. 66<sup>a</sup>. Tarjī'at, beginning as in the preceding copy.

fol. 75<sup>b</sup>. Rubā'is, beginning as above.

The MS. ends with one or two Qit'as.

Written in a clear bold Nasta'liq.

Not dated, apparently the latter part of the 16th century.

The folios, like the preceding copy, are mounted on new margins.

No. 167.

fol. 94; lines 12; size 8 × 5; 5½ × 3½.

The same.

Another copy of the diwān of Magribi with the prose preface, beginning as in the preceding copy. This copy contains in the beginning a smaller number of Arabic poems than the preceding one. The Ġazals, alphabetically arranged, begin on fol. 8<sup>a</sup> as in the above copies. Tarjī'at, beginning as above on fol. 74<sup>b</sup>.

Rubā'is, beginning as above on fol. 91<sup>b</sup>.

Written on thin letter papers, of two different colours, in two different hands. Up to fol. 22<sup>a</sup> in an ordinary Nasta'liq, and the remaining part in an ordinary Nim Shikastah.

Dated, Murshidābād, the 27th of Jayth, 1258 (Bengalee) = A.D. 1851.

Scribe امانت علی ولد محمد تقی, written for Mirzā 'Alī Naqī Khān.



## No. 168.

fol. 430; lines 15; size  $9 \times 5\frac{1}{4}$ ;  $6 \times 3$ .

دیوان سید نعمت الله ولي

The *diwān* of Sayyid Ni'mat Ullāh Walī, containing religious and mystical poems, beginning with a short doxology:—

الحمد لله الذي عين الاعيان بفيضه الاقدس الاقدم و  
سبحان الخ

Nūr-ud-Dīn Ni'mat Ullāh, ولي سيد نعمت الله, better known as Sayyid Ni'mat Ullāh Walī, was born in Ḥalab, according to the author of the *Majma' ul-Fuṣṣḥā*, vol. ii., p. 42, on the 22nd of Rajab, A.H. 730 or 731 = A.D. 1329 or 1330. (See also Rien, ii., p. 634.) From an early age he applied his mind to the study of literature, theology, jurisprudence, Ṣūfism, and other subjects, which he is said to have learnt separately from the several distinguished learned personages of the age, viz., *Shaykh* Rukn-ud-Dīn Shīrāzī, *Shaykh* Shams-ud-Dīn Makki, Sayyid Jalāl-ud-Dīn Khwārizmī, and Qāḍī 'Aḍud-ud-Dīn. At the age of twenty he went on a pilgrimage to Mecca, where he met Qutb-ud-Dīn Rāzī, and became the disciple of the learned *Shaykh*, the celebrated 'Abd Ullāh Yāfi'i (d. A.H. 768 = A.D. 1366), who is the author of the several well-known Arabic works on Mysticism, enumerated in Brockelmann, vol. ii., p. 177. After staying for some time at Mecca, he travelled through Egypt and Irān, and on reaching Tabriz came in contact with Qāsim-i-Anwār (*vide infra*). He then came to Samarqand; and on his way, visiting Yazd, reached Kirmān, where his son Burhān-ud-Dīn was born. He finally settled in Mahān, near Kirmān, it is said with ninety thousand disciples around him.

Being a celebrated saint of a noble parentage, he was highly esteemed by the reigning king Sultān Shāh Rukh Mirza (A.H. 807-859 = A.D. 1404-1447), as well as by other distant ruling chiefs and nobles. Referring to his pedigree on fol. 391<sup>b</sup>, he informs us that he was a descendant of the great prophet of Arabia, who was his ancestor in the nineteenth degree.

نوزدهم جد من رسول خداست  
آشکاراست نیست پنهانی



Sultān Shihāb-ud-Dīn Bahmanī of the Deccan (A.H. 825-838 = A.D. 1421-1434), as a token of his regard, constructed a large domed building on the tomb of this holy saint.

Some biographers are of opinion that Sayyid Ni'mat Ullāh has left above three hundred religious and mystical treatises in Arabic and Persian. His diwān is said to have been prefaced by one Sayyid Maḥmūd Wā'iz, known as Dā'i Ullāh of Shirāz.

'Abd-ur Razzāq Samarqandī, who visited the Sayyid's tomb in A.H. 845 = A.D. 1441, says, in his Maṭla'-us-Sa'dayn, fol. 112<sup>a</sup>, that the Sayyid died on the 25th of Rajab, A.H. 834 = A.D. 1430. This is followed by the authors of the Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 143; Natā'ij-ul-Afkār, p. 423, and Miftāḥ-ut-Tawāriḫ.

The authors of the Jāmi'-i-Mufid, Lubāb-ut-Tawāriḫ, and Ṭabaqāt-i-Shāh Jahānī give also, as stated by Dr. Rieu, p. 634, the same year of the Sayyid's death.

Daulat Shāh, p. 333 (followed by Taqī Aḥadi, fol. 758<sup>b</sup>, and by the authors of the Majālis-ul-Mu'minīn, fol. 326<sup>a</sup>; Mir'āt-ul-Asrār, fol. 553<sup>b</sup>; Khulāṣat-ul-Afkār, fol. 203<sup>b</sup>; Riyād-ush-Shu'arā, fol. 143<sup>a</sup>, and Nashtar-i-Ishq, fol. 1843) states that the Sayyid died in A.H. 827 = A.D. 1423 at an advanced age. In his diwān, fol. 390<sup>b</sup>, the Sayyid distinctly says that he passed ninety-seven years in happiness :—

نود و هفت سال عمر خوشی  
بده را داد حی پاینده

While in the following copy, fol. 274<sup>b</sup>, the poet on another occasion says that he reached the age of about one hundred years :—

قرب صد سال عمر من بگذشت  
قصد موری نکرده ام بعدا

The present copy, fol. 379<sup>b</sup>, reads قرب شصت سال instead of قرب صد سال, but صد سال is no doubt a better reading.

The short prose doxology is followed by several Maṣnawīs, Ġazals, and Rubā'īs. The first Maṣnawī begins as in Rieu Suppl., No. 279 :—

خوش بگو ای یار بسم الله بگو  
هر چه میجوئی ز بسم الله بگو

fol. 52<sup>a</sup>. Beginning of the Ġazals in alphabetical order :—



جام گیتی نفاست مبد ما  
جان و جانان ماست مبد ما

fol. 372<sup>b</sup>. The contents run from the centre to the margin, where a series of Tarjībānds begin thus:—

آمد آن صافی سر مست و بدمتش جامی الخ

fol. 377<sup>b</sup>–392<sup>b</sup>. This section, which is entitled in the following copy *رساله تصیص سید خلیل الله*, contains several Maṣnawīs, Qit'as, and Tarkībānds, and begins with a line or two in prose—

هو الاول والاخر والظاهر والباطن وهو بكل شيء عليم الخ

which is followed by a Maṣnawī, beginning thus:—

صورت و معنی را همه در یاب  
می و جامند همچو آب و عباب

fol. 389<sup>b</sup>. The poet says that his son Mir Burhān-ud-Dīn Khalīl Ullāh came to him unexpectedly in Shā'bān, A.H. 775.

لیم ساعت گذشته بود از روز  
روز آدینه در مه شعبان  
پانزدهم بود ماه وقت شریف  
ماه در خود و مهر در میزان  
پنج و هشتاد و هفتصد از سال  
رفته در (sic) که ناگهان  
میر برهان دین خلیل الله  
آمد از غیب بنده را مهمان

fol. 392<sup>a</sup>. Rubā'is, alphabetically arranged, beginning as in *Rie*:  
Suppl., No. 279:—

بنواخت مرا لطف الهی بذا  
هر درد که بود از کرم کرد دوا



fol. 423<sup>b</sup>. Fards, in alphabetical order, beginning as in Rieu Supplt. (*loc. cit.*):—

در آئینه تمام اشیا  
بنمود جمال جمله امسا

The contents of this copy are very similar to those of the one mentioned in Rieu Supplt. (*loc. cit.*), and also to the Tehrân edition, lithographed in A.H. 1276.

The following note at the beginning suggests that this valuable copy once belonged to the Imperial Library of *Shâh Jahân*:—

کتاب دیوان شاه نعمت الله ولي بظ نستعلیق با مکه عالم  
پناه جلد سیاه بابت اسد خان فرزند نواب مصطفی خان مرحوم  
جمع کتابخانه عامره شد بتاریخ ۱۶ ماه رجب ۱۰۵۹  
سنه

Written in a clear Nasta'liq, within gold-ruled borders, with a small faded heading at the beginning.

Dated A.H. 942.

Scribe العبد ابن عارف حسین الحسینی

### No. 169.

fol. 296; lines 22; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $7\frac{1}{2} \times 3\frac{1}{4}$ .

The same.

Another copy of Sayyid Ni'mat Ullâh Wali's diwân. Some folios are missing from the beginning, and the MS. opens abruptly with the following line of a *Maṣnawî*:—

گر تو فانی شوی بشا یابی  
خود ازین بیخودی خدا یابی

After a few *Maṣnawîs* in the beginning, the *Gazals* in alphabetical order, very similar in arrangement to those of the preceding copy, begin as above on fol. 5<sup>a</sup>.

fol. 251<sup>a</sup>–257<sup>b</sup>. *Qaṣidas* in praise of 'Alî bin Abû Tâlib and the



prophet; these are followed by a few Rubâ'is and several Qiṭ'as, after which run several Qasidas, mostly in praise of 'Ali.

fol. 267<sup>a</sup>. Tarjī'bands, in praise of 'Ali, the first begins thus:—

تا نوای حیدری بر طارم غصرا زدند  
کوس عرش بر فراز عالم اعلى زدند

the burden runs thus:—

نقش خیر المرسلین است و ولی کردگار  
لا فتى الا على لا سيف الا ذو الفقار

fol. 270<sup>b</sup>. رساله نصیحت میدخلیل الله, begins as above, and contains Fards, Qasidas, Maṣnawis, Muṣallaṣât, Mukhammasât, and Muqatta'ât.

fol. 382<sup>b</sup>. Rubâ'is, alphabetically arranged, begin as above.

Written in ordinary Nasta'liq. The MS. seems to have been roughly handled, and most of the leaves at the beginning are damaged.

Not dated, apparently 18th century.

Written in Sarmastpûr.

Scribe

پوریچند

# No. 170.

fol. 132; lines 17; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

دیوان قاسم انوار

## THE DÎWÂN OF QÂSIM-I-ANWÂR.

Beginning as in most copies:—

من بیچاره سودا زده سرگردانم  
که باوصاف خداوند سخن چون رانم

Sayyid Mu'in-ud-Dîn 'Ali, known as Qâsim-i-Anwâr, with the poetical title Qâsim and also Qâsimî (see Dr. Ross's Cat. of Persian



and Arabic MSS. in the I. O. Library, p. 31) **سید معین الدین علی** التبریزی المتخلص به قاسم انوار at Sarāb, which, according to Yāqūt, vol. iii., p. 64, is a town in Ādarbāijān, and is situated between Ardabīl and Tabriz. Qāsim at first took **Shaykh** Ṣadr-ud-Dīn Ardabīlī (d. A.H. 779 = A.D. 1337), the son and successor of **Shaykh** Ṣafī-ud-Dīn Ardabīlī (d. A.H. 735 = A.D. 1334), as his religious and spiritual instructor, and subsequently became the disciple of **Shaykh** Ṣadr-ud-Dīn ‘Alī Yamānī, a disciple and **Khalīfah** of **Shaykh** Anḥad-ud-Dīn Kirmānī (d. A.H. 697 = A.D. 1297). He came to Jilān and then went to Nishāpūr in **Khurāsān**. After staying here for some time Qāsim travelled to Herāt, where a large number of people, including most of the noblemen of the court of **Shāh Rukh** (A.H. 807–850 = A.D. 1404–1447) became his followers. It is said that **Shāh Rukh** was led to believe that Qāsim’s influence over the inhabitants of Herāt was a source of danger to the kingdom, and consequently the poet was ordered by the monarch to quit the city. ‘Abd-ur-Razzāq, in his *Maṭla‘us-Sa‘dayn*, fol. 99<sup>a</sup>, followed by Jāmī in his *Nafahāt*, p. 689, and the author of the *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 145, states that when **Shāh Rukh** was stabbed by one Aḥmad Lār in A.H. 830 = A.D. 1426, Mirzā Bāysangar suspected Qāsim of complicity in the crime and forced him to leave Herāt. However, Qāsim left for Balkh, and then came to Samarqand, where he found protection under Mirzā Ulug Beg (d. A.H. 853 = A.D. 1449). He finally settled in **Kharjird**, in the district of Jām, where he died in Rabi‘ I., A.H. 837 = A.D. 1433. See, besides the references mentioned above, *Majālis-ul-Ushshāq*, fol. 141<sup>b</sup>; *Yad-i-Bayḍā*, fol. 84<sup>a</sup>; *Riyāḍ-ush-Shu‘arā*, fol. 331<sup>b</sup>; *Nashṭar-i-Ishq*, fol. 1405. *Daulat Shāh*, p. 346, followed by the author of the *Mir‘āt-ul-Khayāl*, places the poet’s death in A.H. 835 = A.D. 1431. Notices on the poet’s life will also be found in *Taqī Anḥadī*, fol. 587; *Khulāṣat-ul-Afkār*, fol. 147<sup>b</sup>; *Majma‘un-Nafā‘is*, fol. 382<sup>a</sup>; *Majma‘ul-Fuṣahā*, vol. ii., p. 27, and *Bland Century of Persian Ghazals*, vi.

Besides the diwān, he has left several Sūfī tracts in prose and poetry, such as *Anīs-ul-Ārifīn*, *Anīs-ul-Āshiqīn*, etc., described in *Rieu*, p. 636; *Rieu Suppl.*, No. 280; *Ethé*, *Bodl. Lib. Cat.*, No. 862, etc., etc.

For copies of the diwān see, besides the above catalogues, *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1285–1289; *Berlin Cat.*, p. 860; *G. Flügel*, i., pp. 558, 559, etc.

fol. 2<sup>b</sup>. Beginning of the *Ghazals*, in alphabetical order:—

ای صبح سعادت ز جبین تو هویدا  
آن حسن چه حسرت تقدس و تعالی



fol. 128<sup>a</sup>. Muqatta'ât, beginning:—

میر سید کزین آل عبا الک

fol. 129<sup>b</sup>. Rubâ'is, the first one is in Turkî, which runs thus:—

اول یار عزیز ایله که الک

After which begin the Persian Rubâ'is as in Rieu Suppl., No. 280:—

مستدعیم از حضرت سلطان قدم الک

Written in a fine clear Nasta'liq, within gold borders, with a small illuminated heading at the beginning.

• Dated the end of Rajab, A.H. 933.

Scribe

عبدی النیشاپوری

### No. 171.

fol. 353; lines 15; size 8 × 4 $\frac{3}{4}$ ; 6 × 2 $\frac{3}{4}$ .

کلیات کاتبی

### KULLIYÂT-I-KÂTIBÎ.

A slightly defective copy of the poetical works of Kâtibî.

Maulânâ Shams-ud-Dîn Muḥammad, poetically known as Kâtibî

مولانا شمس الدین محمد بن عبد الله النیشاپوری المتخلص به کاتبی, was originally born in a place between Tarshîz and Nishâpûr, but as he was brought up and educated in the latter city, he is generally known as Kâtibî of Nishâpûr. It was here that Kâtibî in his early life applied his mind towards calligraphy under Simî, the well-known calligrapher of the age, and hence adopted the poetical name Kâtibî (calligrapher). Being possessed of an extraordinary genius he soon surpassed many in the art of composing poetry. It seems that Simî, who trained Kâtibî in calligraphy, did not fail to take advantage of learning the art of poetry from Kâtibî, but being unable to cope with the superior talent of his master, and conceiving a mischievous malice against him, Simî



announced in different localities most of Kâtibi's productions in his (Simi's) own name. Kâtibi himself refers to this on fol. 319\* :—

میان شهر نیشاپور میمی  
چو اشعار ملیح کاتبی دید  
بمشهد رفت و در نام خودش بست  
نمک خورد و نمکدانرا بدزدید

The poet reluctantly left Nishâpâr for Herât, where he entered the service of the learned prince Mirzâ Bâysangar (*d.* A.H. 837 = A.D. 1433), son of Sultân Shâh Rukh (A.H. 807-850 = A.D. 1404-1447). Mirzâ Bâysangar is said to have asked the poet to compose a Qasidah in answer to one of Kamâl-ud-Dîn Isfahânî (*d.* A.H. 635 = A.D. 1237). But unfortunately the Qasidah did not meet with the approval of Bâysangar, and the poet, with a broken heart, quitted the place for Shirwân. Here he found a most benevolent and munificent master in Amir Shaykh Ibrâhim Shirwân (*d.* A.H. 820 = A.D. 1417), who showed extraordinary favours to him, and did all he could for his comfort. Kâtibi then travelled to Âdarbâijân, and addressed several Qasidas to Iskandar bin Qarâ Yûsuf (A.H. 824-838 = A.D. 1421-1434). But this king took no notice of the poet, and he wearied with his wandering life and, disgusted with the ill-treatment of kings and nobles, devoted the latter part of his life to religious and Sûfic studies in Isfahân under the celebrated Sûfi Shaykh Sâ'in-ud-Dîn Isfahânî (*d.* A.H. 835 = A.D. 1431). Kâtibi finally settled in Astarâbâd, where he began to write a Khamsah in imitation of Nizâmî, when all of a sudden he fell a victim to the plague in A.H. 838 or 839 = A.D. 1434 or 1435.

Notwithstanding the known celebrity of Kâtibi, Jâmi, in his Bahârîstân, fol. 106\*, has correctly passed the following remark on the poet :—

..... اما شعر وی یکدمست و هموار نیست شتر گریه افتاده

است الخ

For notices on Kâtibi's life, see Daulat Shâh, p. 381; Mir'ât-ul-Khayâl, p. 90; Haft Iqlim, fol. 222\*; Majma'un-Nafâ'is, fol. 394; Khulâsat-ul-Afkâr, fol. 158\*; Riyâd-ush-Shu'arâ, fol. 346\*; Majma'-ul-Fuṣahâ, vol. ii., p. 28; Natâ'ij-ul-Afkâr, p. 364; Âtash-Kadah, p. 99; Makhzan-ul-Garâ'ib, fol. 715; Nashtar-i-Ishq, fol. 1494. See also Sprenger, Oude Cat., p. 457; Rieu, p. 637; Berlin Cat., p. 862; G. Flügel, i., p. 561; Cat. Codd. Or. Lugd. Bat., ii., p. 119; Cat. des MSS. et Xylographes, p. 366; J. C. Tornberg, p. 104; Ouseley, Biogr.



Notices, p. 188; Bland, *Century of Persian Gazals*, No. 5; Hāj. Khāl., vol. iii., p. 302, etc.

Contents of the Kulliyāt:—

## I.

fol. 1<sup>b</sup>. گلشن ابرار Gulshan-i-Abrār. A religious Maṣnawī poem in imitation of Nizāmī's Maḥzan-ul-Asrār.

Beginning:—

بسم الله الرحمن الرحيم  
تاج کلامست و کلام قدیم

## II.

fol. 30<sup>b</sup>. مجمع البحرين Majma'ul-Bahrayn, or "the conjunction of two metres"; so called because this Maṣnawī can be read in two different metres, viz., فاعلتن فاعلاتن فاعلتن and فاعلتن فاعلتن فاعلتن. The poem is also called ناظر و منظور Nāẓir-u-Manẓūr.

Beginning with a prose preface as in Rieu, p. 638:—

بسم الله الرحمن الرحيم بالوصول و لقوة مدام از حضرت مبلغ  
الهام و متکلم بردوام الخ

The poem begins thus on fol. 31<sup>b</sup>:—

ای شده از قدرت تو ما و طین  
لوحه دیباچه دنیا و دین

This allegorical Maṣnawī, dealing with the loves of Nāẓir and Manẓūr, is interspersed at places with some Ġazals suitable to the sense of the story.

## III.

fol. 71<sup>b</sup>. ده باب Dah Bāb, or "The Ten Chapters." A poem containing moral precepts illustrated by anecdotes. It is identical with the one described in the Gotha Catalogue, p. 77, where it is styled as تجنیسات "Tajnisāt."

Beginning:—

ای برحمت در دو عالم کار ساز  
جمله عالم را برحمت کار ساز



## IV.

fol. 112<sup>b</sup>. *Si Nāmah*, or "The Thirty Letters," so called on account of its containing thirty love-letters of Muḥib and Maḥbūb, the hero and heroine of the poem; hence it is also styled as **محب و محبوب**.

Beginning:—

زهی سی نامه ام نامی ز نامت  
حدیثم عرفی از جزو کلامت

## V.

fol. 159<sup>b</sup>. The introduction of the poem *Dilrubāi* "دلربای."

Beginning:—

زهی روح را رحمت رایحه  
کلام مرا حمد ثوفاتحه

Unfortunately the entire poem, after the introduction, is wanting, and it appears that some mischievous hand has torn it away.

In this introduction the poet, after enumerating his previous poems *Dah Bāb*, *Si Nāmah*, *Majma'-ul-Baḥrayn*, and *Jān-u-Dil*, repents much for his absence in *Jilān*, in which unlucky period he lost his benevolent master *Sulṭān Ridā* (who died, according to *Jahān Ārā*, as stated by *Rieu*, p. 638, in A.H. 829 = A.D. 1425). The poet further says that, after some hindrance, he got an introduction to the court of the said *Sulṭān's* successor *Amir Kiyā*, whose courtiers harassed him (*Kātibī*) by criticising his poems, but shortly after he gained the favour of the *Amīr*, to whom he dedicated the poem *Dilrubāi*.

The last line of the introduction found here runs thus:—

برآورده گردان دعای کمین  
برحمتک یا ارحم الراحمین

fol. 167<sup>a</sup>. *Qaṣidas*. Some *Qaṣidas*, along with the poem *Dilrubāi*, are missing, and the initial *Qaṣidah* found here runs thus:—

صاقي ز جام لاله رخ گلشن احمر است  
در یاب رمز را که اشارت بساغر است



The Qaṣidas are addressed to the following personages: Mirzā Bāysangar; Abū Muslim; Sultān Shaykh Ibrāhīm; Sultān Khalil; Manūchīhr; Sayf-ud-Dīn; Sayyid Murtaḍā; Amīr Muḥammad Mu'in-ud-Dīn; Khwājah Hājī A'zam; Khwājah Tāj-ud-Dīn; Khwājah Sharaf-ud-Dīn; Khwājah Jamāl; Khwājah 'Alī, and Khwājah Yūsuf. Some Qaṣidas on foll. 323<sup>b</sup>-349<sup>b</sup>, added in a later hand, are in praise of God, the prophet, 'Alī, Khwājah Ṣā'in-ud-Dīn, Timūr, and Shāh Rukh.

fol. 223<sup>a</sup>. Ġazals, alphabetically arranged.

Almost all the Ġazals ending in the letter الف are missing, and the first line with which the Ġazals open here is the following last line of a Ġazal:—

پرسند حال جان و دل کابتنی ازو  
چون خانه پاک سوخت چه پرسند رخت را

This line is followed by only one of the Ġazals rhyming in the letter الف. It begins thus:—

هوای ساخت در جویای سرو تو دل مارا  
ولی بر آب چشم خود فروشد پا بگل مارا

Then begin the Ġazals ending in the letter ب, and the usual arrangement is observed throughout.

fol. 313<sup>b</sup>. Qit'as, beginning as in Ethé, India Office Lib. Cat., No. 1291:—

ای دل ار خواهی که باشی در ره عزت موار  
امپ همت را بمیدان قناعت تاز تیز

Two Qit'as on fol. 315<sup>a</sup> record the deaths of Manūchīhr and Mir 'Adil Shāh.

fol. 321<sup>b</sup>. Rubā'is, beginning as in Ethé, Bodl. Lib. Cat., No. 867:—

هر جا که حدیث می احمر گذرد  
تا حشر نسیم مشک و عنبر گذرد

The Rubā'is break off on fol. 323<sup>a</sup> and are taken up on fol. 350<sup>a</sup>.

Some folios of the MS. are misplaced, and the right order after fol. 166 is foll. 323-349, 167-323, 350-353.



The MS. bears on fol. 166<sup>b</sup> some seals of the last King of Oude.  
Written in an ordinary Nasta'liq.  
Not dated, apparently 17th century.

No. 172.

fol. 25; lines 11; size  $12 \times 7\frac{1}{2}$ ;  $8\frac{3}{4} \times 5\frac{1}{4}$ .

حال نامه معروف به گوی و چوگان

HÂL NÂMAH, BETTER KNOWN AS  
GÛI-U-CHAUGÂN.

An allegorical mystic Maṣnawî by 'Ârifî Harawî.  
Beginning:—

زان پیش که حسب حال گویم  
از خالق ذو الجلال گویم

Maulânâ 'Ârifî Harawî مولانا عارفی هروی, a native of Herât, flourished during the reign of Sultân Shâh Rukh (A.H. 807-850 = A.D. 1404-1447). He was surnamed مسلمان ثانی, or the second Salmân, for two reasons; first, the excellence of his style; and secondly, that, like Salmân, his eye-sight was weak. Besides the present Maṣnawî, and several other poems, 'Ârifî has left a poetical treatise on the Hanafite law. According to Daulat Shâh, p. 439, and several other biographers, 'Ârifî is the author of a Dah Nâmah, which he is said to have dedicated to the Wazîr Khwâjah Pir Aḥmad bin Ishâq; but this is disputed by Taqî Auhâdî in his 'Urafât, fol. 469<sup>b</sup>. This Taqî is of opinion that it was one Maḥmûd 'Ârifî, a different poet, who composed the Dah Nâmah and dedicated it to the said Wazîr; and that people have mistaken Maḥmûd 'Ârifî for 'Ârifî Harawî. But according to Ilâhî, Oude Cat., p. 80, it would appear that Maḥmûd 'Ârifî is identical with 'Ârifî Harawî.

The author of the Ṭabaqât-i-Shâh Jahân, as stated by Rieu, p. 639, places 'Ârifî's death in A.H. 853 = A.D. 1449.



For notices on the poet's life, see *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 150; *Majma'un Nafā'is*, vol. ii., fol. 304; *Makḥzan-ul-Ġarā'ib*, fol. 542, and *Ṣuḥuf-i-Ibrāhīm*, fol. 600.

The eighth line on fol. 2<sup>b</sup> reveals the name of the poet:—

تا نام بعارفی برارم

Although the poet calls the poem *Ḥāl Nāmeh*, on fol. 24<sup>a</sup>, line 2—a title which is also found at the beginning of the MS.—it is better known as *Gūi u Čaugān* گوی و چوگان. These two words, which form the subject of this *Maṣnawī*, are personified, and they recur very frequently in the course of the poem.

The *Gūi-u-Čaugān* was the favourite game of the ancient Persians, resembling much the polo of the present age.

According to the author of the *Ṭabaqāt-i-Shāh Jahānī*, as stated by Rieu (*ibid.*), the poem was written in *Shirāz*, for Mirzā 'Abd Ullāh, who succeeded his father Ibrāhīm Sultān as governor of Fārs in A.H. 835 = A.D. 1431. This copy, like the one mentioned by Rieu (*ibid.*), bears the dedication on fol. 6<sup>b</sup> to Sultān Muḥammad.

خورشید سریر و ماه مسد

سلطان جهانیان مصد

In the epilogue on fol. 23<sup>b</sup> the poet says that he composed this *Maṣnawī* after passing the fiftieth year of his age, within the course of two weeks, in A.H. 842 = A.D. 1438.

پنجاه گذشت سال عمرم

يك نیم شکست بال عمرم

کردم بدو هفته بهر لاشم

همچو مه چارده تمامش

ای آنکه معاینه ندانی

تاریخ بیان این معانی

چون کوکبه مصر نماید

روشن بتو گوی خور نماید



The chronogram **گوي غور** indicates the date A.H. 842. The poet further adds that it consists of five hundred and one verses:—

چون بر عددش قلم نهادم  
بر پانصد و يك رقم نهادم

According to some the poem consists of five hundred and ten verses, and according to others of five hundred and five verses. The exact number of verses in this copy is only four hundred and ninety-five.

For other copies, see Rieu (*ibid.*); G. Flügel, i., p. 560; J. Aumer, p. 36; Cat. des MSS. et Xylographes, p. 379, and Cat. Codd. Or. Lugd. Bat., ii., p. 123. Compare also Hâj. Khal., vol. v., p. 266.

This splendid copy is the handiwork of the celebrated caligrapher Mir 'Alī al-Kātib, poetically known as Majnūn (*d. c. A.H. 950 = A.D. 1545*), a most accomplished Nasta'liq writer. (See No. 195 below.)

Written on good thick paper in an elegant bold Nasta'liq, within coloured and gold-ruled borders, with headings written in white on gilt and floral grounds. The margins of various colours are decorated with light-gold floral designs throughout.

### No. 173.

fol. 36; lines 13; size  $9 \times 6\frac{1}{4}$ ;  $6 \times 3$ .

دیوان شاهي

### DÎWÂN-I-SHÂHÎ.

A beautiful copy of the *diwân* of Amir Shâhi.

Beginning with the *Gazals* in alphabetical order:—

اي نقش بسته نام مخطت با مرشفت ما  
وين حرف شد ز روز ازل مر نوشت ما

Amir Shâhi, whose original name was Âqâ Malik bin Jamâl-ud-Dîn Firûzkûhi, **آقا ملک بن جمال الدین امیر شاهي السبزواري**, was a native of Sabzwâr in *Khurāsân*. He was descended from the noble



and illustrious family of the Sarbadārs of Khurāsān, and is said to have been the nephew of Khwājah 'Alī Mu'ayyad (A.H. 766-783 = A.D. 1364-1381), the last prince of that family. Besides being a distinguished poet of great eminence Shāhi was very well skilled in calligraphy, painting and music. Daulat Shāh, p. 426, remarks that the pathos of Khusrā, the nicety of Hasan, the delicacy of Kamāl, and the elegance of Ḥafiz, are all combined in the style of Shāhi. A member of the ruling family of Khurāsān and possessing such a versatile mind, Shāhi was courteously treated by kings and nobles, and he soon found a patron and a friend in the learned prince Mirzā Bāysangar (d. A.H. 837 = A.D. 1433), the son of Sultān Shāh Rukh (A.H. 807-850 = A.D. 1404-1447). The prince and the poet became intimate friends in a very short time, and the former restored to the poet his lands and possessions which had been lost in the wars with the Sarbadārs. It is said that on one occasion Mirzā Bāysangar, thinking that the Takhalluṣ Shāhi would be more suitable for himself, asked the poet to adopt some other poetical title, but as that title had already established the poet's reputation, he did not approve of the prince's proposal. Thus offended, the prince broke off his connection with the poet for one year. One day, when the prince was entertaining his friends in a party, Shāhi asked for an audience which was refused by the prince. The poet instantly composed a very pathetic poem, quoted in Taqī Kāshī, fol. 228\*, and sent it to the prince, who, greatly moved by it, pardoned the poet and began to show favours as before. The poet unfortunately did not enjoy long the prince's society. Once, on a shooting excursion, when the prince and the poet were left alone, the former imprudently observed that it was on such an occasion that the poet's father had seized the opportunity of killing a Sarbadār, and that he apprehended a similar treachery from the poet on that occasion. This remark deeply offended the poet, and ere long he retired from the court. He went to his native place, and, satisfied with the small income of his ancestral property, began to lead a peaceful life, till, at the request of Mirzā Abul Qāsim Babar (son of Mirzā Bāysangar), who ruled in Khurāsān from A.H. 855-861 = A.D. 1452-1457, he went to Astarābād to make designs for some palaces, and died there in A.H. 857 = A.D. 1454, after the age of seventy. His body was removed to his native place, Sabzwār, and interred in the same cemetery where his ancestors lay buried. His contemporary poets were Ādarī, Maulānā Kātibi, Maulānā Ḥasan Salīmī and Khwājah Anḥad Mustaufī. The last-named poet composed a very pathetic elegy on the death of Shāhi. This elegy, quoted in Taqī Kāshī (*loc. cit.*) begins with the following line:—

کو بشوزیر وزیر از اشک و آهم مسوزار  
زانکه شهر شاه بی شاهي نمی آید بکار



Taqi Anḥadī, in his 'Urafāt, fol. 354\*, asserts that Shāhi was the teacher of the celebrated Jāmi, and that the latter made a selection of one thousand verses from the original diwān of Shāhi. Neither of these statements is supported by any biographer. Jāmi himself, in his Bahārīstān, fol. 106\*, concludes his notice on the poet's life with the following few words of praise, without making even a slight allusion to any connection he may have had with Shāhi:—

شاهی سبزواری — ویرا اشعار لطیف است و یکدمست و هموار  
است با عبارات پاکیزه و معالی پرچاشنی —

Moreover, two reliable authors, viz. Taqi Kāshī (*loc. cit.*) and the famous historian Khwānd Amīr (see Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 150), distinctly say that Amīr Shāhi composed twelve thousand verses, and from these he selected one thousand verses for his diwān, which is extant nowadays. See also Hāj-Khal, vol. iii., p. 286.

For further notices on the poet's life, see, besides the references given above, Haft Iqlīm, fol. 227; Mir'āt-ul-Khayāl, p. 96; Ātash Kādah, p. 111; Makhzan-ul-Garā'ib, fol. 390; Nashṭar-i-'Ishq, fol. 904; Shuhuf-i-Ibrāhīm, fol. 452\*, etc.

Copies of Amīr Shāhi's diwān are mentioned in Rien, ii., p. 640; Rien Suppl., Nos. 284, 285; Browne's Camb. Univ. Libr. Cat., pp. 353-354; Ethé, Bodl. Lib. Cat., Nos. 875-878; Ethé, Ind. Office Lib. Cat., Nos. 1293-1297; Pertsch, Berlin Cat., No. 866; G. Flügel, i., p. 502; Sprenger, Oude Cat., p. 563; Cat. Codd. Or. Lugd. Bat., ii., p. 119; Cat. des MSS. et Xylographes, p. 366; Rosen, Persian MSS., pp. 205, 209 and 210; J. C. Tornburg, p. 105; Ouseley, Biogr. Notices of Persian Poets, pp. 139-143, etc. See also Hāj. Khal, vol. iii., p. 286.

Dr. Ethé, in his Bodl. Lib. Cat., No. 880, notices a Turkish commentary on Amīr Shāhi's diwān by the celebrated Mullā Shām'ī, who died, according to Rien, ii., p. 607, in about A.H. 1010 = A.D. 1601.

The diwān of Shāhi has been lithographed in Constantinople, A.H. 1288.

fol. 31\*. Qit'as. The initial Qit'ah, a beautiful one, runs thus:—

شبی با صراحی همی گشت شمع  
که ای هر شبی مجلس آرای دوست  
ترا با چنین قدر پیش قلع  
میجود دمامم بگو از چه روست  
صراحی بدو گشت نشیمن  
تواضع ز گردن فرازان نکوست



fol. 35<sup>a</sup>. Rubā'is; beginning:—

شادم که زمن بر دل کس باری نیست  
کس را زمن و کار من ازاری نیست  
گر نیک شمارند و گر بد گویند  
با نیک و بد هیچکس کاری نیست

At the end of the MS. the second verse of the last Rubā'i as well as the colophon have been rubbed out by some mischievous hand.

Written in a fine Nasta'liq within coloured and gold-ruled borders with a small minutely decorated heading at the beginning.

Apparently 15th century.

#### No. 174.

fol. 45; lines 12; size  $10\frac{1}{2} \times 6\frac{1}{4}$ ;  $6\frac{1}{4} \times 3\frac{3}{4}$ .

The same.

Another fine copy of Amīr Shāhi's diwān, written by the celebrated calligrapher Mir 'Alī-ul-Kātib (*d. c. A.H. 950 = A.D. 1543*), see No. 195 below. Like the preceding, this copy contains the Ġazals in alphabetical order and a few Qit'as and Rubā'is at the end.

Beginning as in the preceding copy—

ای تش بسته نام خطت با مرصفت ما الخ

fol. 43<sup>a</sup>. Qit'as, beginning—

در جمع ماه رویان هم صحبتی است مارا  
کامیاب خرمی را صد گونه ساز کرده

The initial Qit'ah of the preceding copy is the second here.  
fol. 43<sup>b</sup>. Rubā'is, beginning—

مائیم حرم انس را خاص شده  
در کوی تو پا بسته اخلاص شده

Agreeing with the sixth Rubā'i of the preceding copy.



Written in a clear and elegant Nasta'liq, within gold and coloured borders. The various coloured margins are ornamented with floral designs and forest scenes. A small but fairly illuminated heading at the beginning.

Dated A.H. 915.

Scribe **الفشير علي الكاتب**

### No. 175.

fol. 47; lines 11; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $6 \times 3\frac{1}{4}$ .

The same.

Another copy of Shâhi's diwân.

Beginning as usual.

fol. 45<sup>b</sup>. Qit'as, beginning as in Rieu Suppl., No. 284, and Ethé, Bodl. Lib. Cat., No. 875:—

دران کوش من بعد شاهي بدھر  
که روزی بالصاف ازین خوان غوری

This initial Qit'ah is followed by two Ġazals rhyming in the letter **ي**, after which runs the Qit'ah:—

شي با صراخي هميگشت شمع الخ

fol. 46<sup>b</sup>. Rubâ'is, beginning as in No. 172 above. Written in a clear Nasta'liq within gold-ruled borders, with a decorated but faded heading at the beginning.

A seal of the Emperor Jahângir, dated A.H. 1036, which indicates the date of transcription of this copy, is fixed at the end.



## No. 176.

fol. 8; centre column lines 25; marginal column lines 44;  
size 9 × 6; 8 × 4.

The same.

Another copy of *Shāhi's* diwān containing only *Ġazals* (in alphabetical order) up to a portion of the letter *س* only.

Beginning as usual.

Written in ordinary minute *Nasta'liq*.

Not dated, apparently 18th century.

## No. 177.

fol. 111; lines 15; size 8 × 5; 5½ × 2½.

مصباح

## MISBĀH.

A mystical poem, in the metre and style of *Jalāl-ud-Din Rūmī's* *Maṣnawī*, relating to *Ṣūfī* doctrines, illustrated by numerous anecdotes of prophets, the *Ashābs* and other holy saints.

By رشید *Rashīd*.

Beginning—

ای بنامت کارها را اختراع  
نیست بی نام تو در امری فلاح

On fol. 4<sup>a</sup> the author calls himself simply *Rashīd*.

یاد آرند از رشید درد مند

The scribe of the Lucknow copy mentioned by *Dr. Sprenger*, *Oude Cat.*, p. 542, calls the author *Shaykh Rashīd*, شیخ رشید. In the heading of the British Museum copy, noticed by *Dr. Rieu* in his *Persian Catalogue*, vol. ii., p. 641<sup>a</sup>, he is called *Rashīd-ud-Din Muḥammad al-*



Asfarā'ini, رشید الدین مصعد الاسفرائینی, and another note on the flyleaf of the same copy says that he lies buried in Bahārābād, Asfarā'in, by the side of Shaykh Sa'd-ud-Din Hamawī (*d.* A.H. 650 = A.D. 1252) and Shaykh Āḍarī (*d.* A.H. 866 = A.D. 1461). C. Stewart, p. 71, however, asserts that he is identical with the celebrated Rashīd-ud-Din Waṭwāt, رشید الدین وطواط; but this is evidently wrong, since from the verse:

چون گذشت از هجرت غیر الانام  
هشصد و پنجاه و دو این شد تمام

quoted by Dr. Rieu (*loc. cit.*) it would appear that the poem was composed in A.H. 852 (A.D. 1448), while Rashīd-i-Waṭwāt died in A.H. 578 = A.D. 1182—a difference of nearly three hundred years. The present copy, an incomplete one, does not bear any note.

In the prologue the poet says that the poem is divided into three parts:—

شد مرتب بر سه اصل این گنج راز  
در مصیبت در فنا و در نیاز

The name of the poem occurs thus on f. 3<sup>b</sup>:—

نام این بر وقت آن مصباح شد  
وان بامر خالق الاصباح شد

Folios are missing towards the end, and the MS. breaks off in the middle of a Hikāyat with the following line:—

بار دیگر چون بساحل افتم (اوفتم read)

Written in ordinary Nasta'liq within red ruled borders.  
Apparently 17th century.



## No. 178.

fol. 309; lines 19; size  $11 \times 7\frac{1}{2}$ ;  $7 \times 5\frac{1}{2}$ .

خاور نامه

KHÂWAR NÂMAH.

An epic poem in the measure and style of Firdausi's *Shâh Nâmah*, relating the heroic and warlike deeds of 'Alî and his brave companion Sa'd Waqqâs and others, in battles fought with Qubâd, the King of *Khâwarân*, and with other heathen kings, most of whom embraced Islâm.

By Ibn-i-Husâm.

Beginning—

نصرتین بدین نامه دلکشای  
مغن نقش بستم بنام خدای

The introduction mentioned in *Ethé, Bodl. Lib. Cat.*, No. 512, is not found in any of our copies.

*Shams-ud-Din Muhammad bin Husâm-ud-Din*, مولانا شمس الدین محمد بن حسام، better known as Ibn-i-Husâm, was born, according to *Daulat Shâh*, p. 438, in *Khûsaf* in the *Quhistân* of *Khurâsân*, where he is said to have led the life of an ordinary peasant. Besides being known for his piety and learning he was a great theologian of his age, and is said to have received his spiritual instructions from *Şadr-ud-Din Muhammad Rawâsi al-'Akkâsi*. He left many *Qasidas*, most of which are in praise of 'Alî. The author of the *Şuhuf-i-Ibrâhîm*, fol. 24\*, saw a copy of the lyrical poems of Ibn-i-Husâm comprising about two thousand verses.

The date of the poet's death is generally fixed in A.H. 875 = A.D. 1470. See *Daulat Shâh (ibid.)*; *Majâlis-ul-Mu'minin*, fol. 596\*, and *Şuhuf-i-Ibrâhîm*, fol. 24\*. See also *Sprenger, Oude Cat.*, pp. 19, 68 and 432. *Haj. Khal.*, vol. iii., p. 129, places the poet's death in A.H. 892 = A.D. 1486, and the author of the *Habîb-us-Siyar*, vol. iii., Juz 3, p. 366, gives Rabi' II. A.H. 893 = A.D. 1487. Notices on the poet's life will also be found in *Riyâd-ush-Shu'arâ*, fol. 18\*, and *Haft Iqlm*, fol. 235\*.

In the prologue, the poet, after highly praising Firdausi and his grand epic poem *Shâh Nâmah*, in imitation of which he composed this work, starts with the story which begins thus on fol. 9\* :—



خودمند دانای تازی نژاد  
 ز تازی زبانان چنین کرد یاد  
 که آن مسجد آرای اقصی خرام  
 رسول قریشی علیه السلام

In the epilogue, the poet whose name occurs in the following line,

نمیرد دل پاک این حسام  
 که زلد است او را بدین نامه نام

says that he composed the poem in A.H. 830 (A.D. 1426), and called it, *خاوران نامه*, *Khāwarān Nāmah*,

چو بر سال هشتصد بیفزود می  
 شد این نامه تازیان فارسی  
 مر این نامه را خاوران نامه نام  
 نهادم که بر خاوران شد تمام

and, after comparing the present poem with the *Shāh Nāmah*, the poet proudly says that he has painted the noble and heroic character of 'Alī, while Firdausi has sung the praises of an ordinary person like Rustum—

اگر طومسی از شاهنامه مبین  
 بآرایش رستم افگند بن . . . .  
 ولی نامه من بنام علیست  
 می صافی من ز جام علیست

For other copies of the *Khāwar Nāmah* see Sprenger, *Oude Cat.*, p. 432; Rieu, p. 642; Ethé, *Bodl. Lib. Cat.*, No. 512; Ethé, *India Office Lib. Cat.*, Nos. 896-899, and G. Flügel, ii., p. 450.

A copy of the translation of this poem in Dakhni verses, made by one Rustumi for Khadijah Sultān Shahr Bānū, sister of 'Abd Ullah Qutb Shāh of Golconda (A.H. 1035-1083 = A.D. 1625-1672), is preserved in No. 334 of the India Office Collection.

Spaces for illustrations are left blank throughout.

Written in ordinary clear Nasta'liq, in four columns, within coloured



borders, with a small decorated heading at the beginning. The headings are written in red, and the original folios are mounted on new margins.

Dated Muharram, A.H. 871.

Scribe يعثوب بن محمد بن يعثوب بن علي بن حاجي  
يوسف الحافظ

### No. 179.

fol. 246; lines 25; size  $12\frac{3}{4} \times 8$ ;  $10\frac{1}{4} \times 5\frac{1}{4}$ .

The same.

Another copy of the *Khâwar Nâmah* beginning as above. The date of composition in this copy is A.H. 730, هشتاد و سی, evidently a mistake for هشتاد و سی, or 830.

Foll. 5<sup>a</sup>, 13<sup>a</sup>, 22<sup>a</sup>, 38<sup>a</sup>, 60<sup>a</sup>, 70<sup>b</sup>, 96<sup>b</sup>, 105<sup>a</sup>, 109<sup>b</sup>, 113<sup>a</sup>, 117<sup>a</sup>, 119<sup>a</sup>, 125<sup>a</sup>, 133<sup>a</sup>, 140<sup>b</sup>, 142<sup>a</sup>, 147<sup>b</sup>, 150<sup>b</sup>, 162<sup>b</sup>, 163<sup>b</sup>, 170<sup>a</sup>, 171<sup>a</sup>, 200<sup>a</sup>, 205<sup>b</sup>, 224<sup>a</sup>, 226<sup>b</sup>, 227<sup>b</sup>, 228<sup>b</sup>, 241<sup>a</sup> and 242<sup>a</sup> contain ordinary Indian coloured illustrations.

After fol. 229<sup>b</sup>, nine blank folios (fol. 230<sup>a</sup>-238<sup>b</sup>) have lately been added and the contents thereof are wanting.

Written in a clear Nasta'liq, in four columns, within gold and coloured borders, with a decorated heading at the beginning.

Dated the 15th Dilqa'd, A.H. 1044.

### No. 180.

fol. 492; lines 27; size  $13\frac{1}{4} \times 9$ ;  $9\frac{3}{4} \times 6$ .

کلیات جامی

### KULLIYÂT-I-JÂMÎ.

A collection of prose and poetical works of Jâmi in two separate volumes.



Nūr-ud-Dīn 'Abd-ur-Rahmān Jāmi bin Nizām-ud-Dīn Aḥmad bin Shams-ud-Dīn Muḥammad al-Dashṭi al-Isfahānī, مولانا نور الدين عبد الرحمن الجامي بن نظام الدين احمد بن شمس الدين محمد الدشتي الاصفهاني, the last great classical poet of Persia, was born in Kharjird, near Jām, on the 23rd of Shā'ban, A.H. 817 = 7th November, A.D. 1414, during the reign of Mirzā Shāh Rukh (A.H. 807-850 = A.D. 1404-1446). Jāmi is said to have been descended from Imām Muḥammad bin Ḥasan ash-Shaybānī (d. A.H. 189 = A.D. 804), the distinguished pupil of the celebrated Imām Abū Ḥanīfah Nu'mān bin Ṣābit-al-Kāfi (d. A.H. 150 = A.D. 767). He received his spiritual instructions from Khwājah 'Ubayd Ullāh Ahrāri (d. A.H. 895 = A.D. 1489), as well as from Shaykh Sa'd-ud-Dīn Kāshgari (d. A.H. 860 = A.D. 1455), a Khalīfah of the Naqshbandi Sect whom the poet succeeded as Khalīfah. He was at first in the Court of Sultān Abū Sa'īd, who entertained great regard for him; and after the assassination of this monarch in A.H. 873 = A.D. 1468 he became a constant companion and a great favourite of Sultān Ḥusayn Bayqarā (A.H. 873-912 = A.D. 1468-1506), who was a distinguished scholar and a great patron of men of letters. Jāmi died in Herāt on the 18th of Muḥarram, A.H. 893 = 9th November, A.D. 1492.

It is said that Sultān Ḥusayn Bayqarā personally attended the poet's grand funeral procession, while his distinguished Wazīr, the celebrated Nizām-ud-Dīn 'Alī Shīr, poetically called Nawā'i (d. A.H. 906 = A.D. 1500), was one of the numerous noble personages who had the honour of carrying the sacred bier.

The life of Jāmi has been copiously dealt with by Oriental and European authors, and I refer to the following:—

Majālis-ul-'Ushshāq, fol. 161<sup>a</sup>; Tuḥfa-i-Sāmī, fol. 85<sup>b</sup>; Daulat Shāh, p. 483; Taqī Aḥādī, fol. 184<sup>b</sup>; Haft Iqlīm, fol. 205<sup>b</sup>; Mir'āt-ul-Khayāl, p. 102; Yad-i-Baydā, fol. 50<sup>b</sup>; Khulāṣat-ul-Afkār, fol. 38<sup>a</sup>; Riyāḍ-ush-Shu'arā, fol. 79<sup>a</sup>; Makhzan-ul-Garā'ib, fol. 144; Ātaḡh Kadah, p. 104; Ṣuḥuf-i-Ibrāhīm, fol. 94<sup>a</sup>; Nashṭar-i-'Ishq, fol. 373; Miftāḡ-ut-Tawāriḡh, p. 200; Majma'-ul-Fuṣṣḡhā, vol. ii., p. 11; etc. See also for the poet's life and his works, Rosenzweig, Biographische Notizen über Mewlana Abdurrahman Dschami, etc., 1840; De Sacy in Notices et Extraits, vol. xii., p. 287; Jourdain, Biogr. Universelle, vol. xi., p. 431; Journal Asiatique, vol. vi., p. 257 and 5<sup>me</sup> série, vol. xvii., p. 301; W. Nassu Lees, Calcutta, 1859; S. Robinson, Persian Poetry for English Readers, 1883, p. 511; E. Fitzgerald, Notice of Jāmi's life, in his translation of Salāmān and Absāl, London, 1879; Onseley, Biogr. Notices, pp. 131-138; Rosen, Persian MSS., pp. 215-261; Rien, i., p. 17, and ii., pp. 643-650; W. Pertsch, p. 102, and Berlin Cat., pp. 867-883; Ethé, Bodl. Lib. Cat., Nos. 894-976; Ethé, Ind. Office Lib. Cat., Nos. 1500-1389; Sprenger, Oude Cat., pp. 477-451; G. Flügel, i., pp. 554-575; Cat. des MSS. et Xylographes, p. 369; J. Aumer, pp. 30-33; Cat. Arab.



and Pers. MSS. in the Ind. Office Lib. by E. D. Ross and E. G. Browne, pp. 33-44, etc.

VOL. I.

Contents:—

This volume begins with the Haft Aurang, هفت اورنگ, or the Seven Maṣnawīs of Jāmi, with the prose preface quoted fully in Rosen, pp. 216-218.

Beginning of the preface on fol. 3<sup>b</sup>—

حمد الرب الجليل من عبد ذليل ومسلما علي حبيب فايق الي

In this preface, Jāmi, after giving reasons for entitling these seven poems the Haft Aurang, enumerates them, with the respective metre of each, in the order maintained in this copy.

Each of the seven poems has a separate name, and they are in the following order:—

I.

سلسلة الذهب

SILSILAT-UD-DAHAB,

or,

"THE GOLDEN CHAIN."

A religious Maṣnawī, composed in A.H. 890 = A.D. 1485 and dedicated to Sultān Ḥusayn. It is in the metre of the Ḥaḍīqah of Sanā'ī, the Haft Paykar of Nizāmi and the Jām-i-Jam of Auhādī.

The metre of the poem, as given in the above preface, is—

فاعلاتن مشاعلن فعلن

It is divided into three books or daftars. Beginning of the first daftar, fol. 3<sup>b</sup>—

لله الحمد قبل كل كلام

بصفات الجلال والاکرام

Beginning of the second daftar, fol. 41<sup>b</sup>—

بشنو اي گوش بر فسانه عشق

از صرير قلم ترانه عشق



In the epilogue of this daftar, fol. 57<sup>a</sup>, the poet gives the date of its composition, viz. A.H. 890, in the following line:—

چون حروفش بصاد و صاد رسید  
خامه را حکم ایستاد رسید

Beginning of the third daftar on fol. 57<sup>b</sup> with a wrong heading,  
“دیوان دوم” —

حمد ایزد له کار تسع ایدل  
هر چه کار تو بار تسع ایدل

The contents of the *Silsilat-ud-Dahab* are mentioned in the *Jahrbücher*, vol. 66, *Anzeigebblatt*, pp. 20-26. See Sprenger, *Oude Cat.*, p. 449, No. 1; Rieu, pp. 644, No. 1, 646 and 647; Rieu *Suppl.*, No. 289, 1; Ethé, *Bodl. Lib. Cat.*, No. 894, 1; No. 895, 17; No. 896, 1; No. 897, 1; No. 898, 1; No. 899, 1; No. 902, 1; and Nos. 926-932; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 9; No. 1317, 1; No. 1318, 1; and Nos. 1319-1327; W. Pertsch, *Berlin Cat.*, No. 876, 1, and Nos. 878-882; Rosen, pp. 218-220; G. Flügel, i., pp. 565, No. 1 and 569; J. Aumer, p. 30.

## II.

سلامان و اہسال

## SALÂMÂN-U-ABSÂL.

An allegorical *Maṣnawî* dedicated to Ya'qûb Beg bin Ḥasan Beg of the White Sheep or the Āq-Quyûnli Dynasty, who reigned from A.H. 883-896 = A.D. 1478-1490, to whom the poet refers thus:—

شاه یعقوب آن جهانداري که هست  
با علوش زروء افلاک هست

The poem is in the metre of the *Manṭiq-ut-Tayr* of Farid-ud-Din 'Attâr and the *Maṣnawî* of Jalâl-ud-Din Rûmî, viz.:—

فاعلاتن فاعلاتن فاعلن

Beginning—

ای بیادست تازه جان عاشقان  
ز اب لطف تر زبان عاشقان

The poem ends with the praise of the same *Shâh* Ya'qûb Beg.



The *Salāmān-u-Absāl* has been edited by F. Falconer, London, 1850; translated by the same, London, 1856; another translation in English by E. Fitzgerald, London, 1879; comp. also Garcin de Tassy in *Journal Asiat.*, 1850, ii., p. 539; see Sprenger, *Oude Cat.*, p. 449, No. 2; Rien, pp. 645, No. 6, 646 and 647; Ethé, *Bodl. Lib. Cat.*, No. 894, 5; No. 895, 18; No. 896, 2; No. 897, 2; No. 898, 2; No. 899, 2; No. 901, 4 and No. 902, 3; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 10; No. 1317, 2; No. 1318, 2 and Nos. 1319-1329; W. Pertsch, *Berlin Cat.*, No. 876, 6; Rosen, p. 220; G. Flügel, i., p. 565, etc.

## III.

fol. 80<sup>b</sup>.

تصفة الاحرار

## TUHFAT-UL-AHRÂR.

A religious *Maṣnawī* in the metre of the *Makhzan-ul-Asrâr* of Nizâmî and the *Maṭla'ul-Anwâr* of *Khusrau*.

مشتعلن مشتعلن فاعلن

The poem is introduced by a short prose preface which begins thus:—

حامدا لمن جعل جنان كل عارف مضمنا اسماء كماله ولسان الحق

Beginning of the poem:—

بسم الله الرحمن الرحيم

هست صلي سر خوان كريم

The prologue is mostly devoted to the praise of the prophet. On fol. 84<sup>a</sup> the poet eulogises *Shaykh Bahâ-ud-Din Muhammad al-Bukhârî*, the founder of the *Naqshbandiyah* order (*d.* A.H. 791 = A.D. 1388) and *Khawâjah Naṣir-ud-Din 'Ubayd Ullâh Ahrârî*, better known as *Khawâjah Ahrâr* (*d.* A.H. 895 = A.D. 1489), the then living chief of the said order, after whom probably the poem is entitled.

The poem was composed in A.H. 886 (A.D. 1481), and is divided into twelve *Mapâlas*.

The *Tuhfat-ul-Ahrâr* has been edited by F. Falconer, London, 1848; Extracts in German Translation are found in Tholuck's "*Blüthensammlung*," p. 297; printed in Lucknow, 1869; see Sprenger, *Oude Cat.*, p. 449, No. 3; Rien, pp. 645, No. 7 and 646-648; Ethé, *Bodl. Lib. Cat.*, No. 894, 6; No. 895, 19; No. 896, 3; No. 897, 3; No. 898, 3; No. 899, 3; No. 900, 1; No. 901, 3; and Nos. 933-939; Ethé, *Ind. Office Lib. Cat.*,



No. 1300, 4; No. 1317, 3; No. 1318, 3; Nos. 1319-1327; and Nos. 1330-1337: Rieu Suppl., No. 289, 3; Rosen, Persian MSS., pp. 221, 259 and 260; W. Pertsch, p. 74, No. 44; and Berlin Cat., No. 876, 5; No. 877, 1; and Nos. 883-884; G. Flügel, i., pp. 563, No. 3 and 566, No. 1; Cat. des MSS. et Xylographes, pp. 374 and 375; J. Aumer, p. 31, etc.

This part of the MS. is dated A.H. 1017.

IV.

fol. 98<sup>b</sup>.

مبحة الابرار

SUBHAT-UL-ABRÂR.

Another religious poem in the metre of the Nuh Sipîhr of Khusrau.

فاعلاتن فعلاتن فععلن

and dedicated to Sultân Husayn.

The poem begins with a short prose preface which is introduced by a Rubâ'i, beginning—

المنة لله كه بصرن گر خفتن الخ

Beginning of the poem—

ابتداء بسم الله الرحمن  
الرحيم المتوالي الاحسان

The Subhat-ul-Abrâr has been printed in Calcutta, 1811 and 1848, and lithographed in 1818. For other copies see Sprenger, Oude Cat., p. 450, No. 4; Rien, pp. 644, No. 2 and 646-648; Rien Suppl., No. 289, 4; Ethé, Bodl. Lib. Cat., No. 894, 7; No. 895, 20; No. 896, 4; No. 897, 4; No. 898, 4; No. 899, 4; No. 900, 2; No. 901, 2 and Nos. 940-946; Ethé, Ind. Office Lib. Cat., No. 1300, 5; No. 1317, 4; No. 1318, 4 and Nos. 1338-1341; W. Pertsch, p. 104, No. 79 and Berlin, No. 876, 3; No. 877 and Nos. 885-887; G. Flügel, i., pp. 564, 4; 565, 2 and 568; Rosen, p. 222, and J. Aumer, p. 31, etc.

V.

fol. 127<sup>b</sup>.

يوسف وزليخا

YÛSUF-U-ZALÎKHÂ.

The most popular romantic poem of Jâmî, in the metre of the Khusrau-u-Shîrîn of Nizâmî.



## مفاعیلن مفاعیلن فعولن

dedicated to Sultân Husayn.

Beginning of the poem—

الهی عنجه امید بکشای  
گلی از روضه جاوید بنمای

In the prologue Jâmi, after eulogising the then living Shaykh Khwâjah Ahrâr and the reigning king, Sultân Husayn, says that his true romance of Yûsuf and Zalikhâ is based on the authority of the Qur'ân. It was composed, as stated in the epilogue, in A.H. 888 (A.D. 1483).

نهم سال از نهم عشر از نهم صد

The poem has been printed with a German Translation at Vienna by Rosenzweig, 1824; English Translations by Ralph T. H. Griffith, London, 1881, and by A. Rogers, London, 1892. Printed in Calcutta, 1809, A.H. 1244 and 1265; lithographed in Calcutta, 1818; Bombay, 1829 and 1860; Lucknow, A.H. 1262 and A.D. 1879; in Persia, A.H. 1279; in Tabriz, A.H. 1284, etc. For other copies see Sprenger, *Oude Cat.*, p. 450, No. 5; Rieu, pp. 645, No. 3; 646, 648 and 649; Rieu *Suppl.*, No. 289, 5; No. 290, 5; and No. 291; Ethé, *Bodl. Lib. Cat.*, No. 894, 8; No. 895, 21; No. 896, 5; No. 897, 5; No. 898, 5; No. 899, 7; No. 900, 5; No. 901, 1; No. 902, 2 and Nos. 903-923; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 6; No. 1317, 5; Nos. 1318, 5 and Nos. 1342-1355; W. Pertsch, *Berlin Cat.*, No. 876, 4 and Nos. 888-893; G. Flügel, *i.*, pp. 565, 5; 566, 3 and 568; Browne, *Camb. Univ. Lib. Cat.*, pp. 555-558; J. Aumer, pp. 31 and 32, etc.

A Pushtû translation of the Yûsuf Zalikhâ is noticed in *Ind. Office Lib. Cat.*, No. 1356.

## VI.

fol. 166<sup>b</sup>.

لیلی و مجنون

## LAYLÂ-U-MAJNÛN.

Another romantic Maṣnawî poem on the loves of Laylâ and Majnûn in the metre of the Laylâ-u-Majnûn of Nizâmî and the Tuḥfat-ul-'Irâqayn of Khâqânî

مشعول مفاعیلن فعولن

Beginning of the poem—



ای خاک تو تاج سر بلندان  
مجنون تو عقل هوشمندان

In the epilogue the poet leaves some valuable religious instructions for his son, who was then, as he says, seven or eight years old.

In the conclusion he states that he composed this poem in A.H. 889 (A.D. 1484) within a period of four months, and that it comprises three thousand eight hundred and sixty distichs.

کوتاهی این بلند بپیاد  
از هشتصد و ده فتاد و هشتاد . . . .  
ور تو بشمار آن بری دست  
باشد سه هزار و هشتصد و شصت

Comp. Rieu, p. 644, 4, where the number of distichs is said to be three thousand seven hundred and sixty.

The poem has been translated into French by Chézy, Paris, 1805; into German by Hartmann, Leipzig, 1807. For other copies of the poem see Sprenger, *Oude Cat.*, p. 450, No. 6; Rieu, pp. 645, No. 4 and 646; Rieu *Suppl.*, No. 289, 6; No. 290, 6; Ethé, *Bodl. Lib. Cat.*, No. 894, 10; No. 895, 22; No. 896, 6; No. 897, 6; No. 898, 6; No. 899, 5; No. 900, 4 and No. 924; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 7; No. 1317, 6, and No. 1318, 6; G. Flügel, i., pp. 565, 6 and 567, 4; Rosen, p. 223; J. Aumer, p. 32, etc.

# VII.

fol. 203<sup>b</sup>.

خرد نامه اسکندری

## KHIRAD NÂMA-I-ISKANDARÎ.

or,

"THE WISDOM-BOOK OF ALEXANDER."

An ethical *Maṣnawî* in the metre of the *Shâh Nâmah* of Firdausî, the *Bâstân* of Sa'dî and the *Firâq Nâmah* of Salmân

فعولن فعولن فعولن فعول

dedicated to Sulṭân Ḥusayn, whom the poet eulogises on fol. 205<sup>a</sup>.



Beginning—

الهي كمال الهي تراست  
جمال جهان پادشاهي تراست

See Sprenger, *Oude Cat.*, p. 451, 7; Rieu, pp. 645, No. 5 and 646; Rieu *Suppl.*, No. 289, 7; No. 290, 7, etc.; Ethé, *Bodl. Lib. Cat.*, No. 894, 13; No. 895, 23; No. 896, 7; No. 897, 7; No. 898, 7; No. 899, 7; No. 900, 3 and No. 900, 25; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 8; No. 1317, 7; W. Pertsch, *Berlin Cat.*, No. 894; Rosen, p. 224; G. Flügel, i., pp. 565, 7 and 567, 5; J. Aumer, p. 31, etc.

# VIII.

fol. 226<sup>b</sup>.

ديوان اول

## DÎWÂN-I-AWWAL.

That is, the first diwân. It is divided into two parts.

Part I.—Beginning with a prose preface:—

بسم الله الرحمن الرحيم  
هست صدي مرخوان كريم

پاکا پروردگاري که زبان سخن گذار در دهان مضنوران شیرین  
کارشکر گفتار آن

In this preface Jâmi, after discussing at length the beauties of poetry and supporting his statement from the verses of the Qur'an and the sayings of the prophet, and citing as his evidence the names of 'Ali, who is himself the author of a diwân, and other holy personages who admired poetry, says that he was then getting on to his seventieth year, and that from his youth he had had a bent of mind towards poetry, which, he says, had been cultivated and improved by his constant association with the scholars and the learned men of his time. Further on he states that though his poems were alphabetically arranged, he thought it prudent to put them into a more perfect order, which he did in A.H. 884 (A.D. 1479), as will appear from the following versified chrénogram:—

از گوهر مال نظم این عقد در  
بر روی صدف نهاد یکدانه گهر

The word صدف with a dot on the first letter is equal to 884.



The poet also gives here the twofold reasons for his assuming the poetical name of Jāmi:—

مولدم جام و رشقه قلم  
جرعه جام شيخ الاسلاميست  
لاجرم در جریده اشعار  
بدو معني تخلص جاميست

The preface is followed by Qaṣidas, beginning:—

زان پيش كز مداد دهم خامه را مدد  
جويم مدد ز فضل تو اي مفضل احد

This part of the diwān contains Qaṣidas in praise of God, the prophet, 'Alī and Sultān Abū Sa'id and others; Qaṣidas on moral and religious subjects in imitation of Khāqānī and Khusrāu; Marṣiyas or elegies on the death of Sa'd-ud-Dīn Kāshgari (d. A.H. 860 = A.D. 1455) and others; Maṣnawīs addressed to Sultān Abū Sa'id and others. The contents of this part are fully enumerated in Rosen, p. 233, exactly agreeing with the present copy.

Part II.—fol. 244<sup>b</sup>. The second part of the First diwān, beginning:—

بسم الله الرحمن الرحيم  
اعظم اسماء عليم حكيم

Contents:—

fol. 244<sup>b</sup>–245<sup>a</sup>. Poems in praise of God, the prophet, 'Alī and others.

fol. 245<sup>a</sup>. Beginning of the first alphabetical Gāzal:—

يا من بدا جمالك في كل ما بدا  
بدا هزار جان مقدس ترا فدا

fol. 320<sup>b</sup>. Muqatta'at, Muqatta'at, beginning as in Rosen, p. 238—

دلا منشين درين ويرا له چون چغد  
سوي مرغان قدسي آشيان بر

fol. 322<sup>a</sup>. Rubā'is, Rubā'is, alphabetically arranged as in Rosen (*ibid.*), beginning:—

مجانك لا علم لنا الا ما  
علمت و الهمت لنا الهاما



This portion ends as in Rosen (*ibid*) with several Mu'ammās in the names of Kamāl, Zayn-ud-Dīn, Mir 'Alī and Adham.

The First diwān of Jāmi is also styled فاتحة الشباب, or, "The Beginning of Youth."

For other copies see Sprenger, Oude Cat., p. 448, No. 1; Rien, p. 643; Ethé, Bodl. Cat., No. 894, 22; No. 895, 24; No. 896, 9 and Nos. 947-954; Ethé, Ind. Office Lib. Cat., No. 1300, 1 and Nos. 1301, 1304, etc.; W. Pertsch, pp. 102 and 103, and Berlin Cat., Nos. 867-870; Cat. des MSS. et Xylographes, No. 422; A. F. Mehren, p. 41; J. C. Tornberg, p. 106; Cat. Codd. Or. Lugd. Bat. ii., p. 120; Krafft, p. 68; G. Flügel, i., pp. 570 and 571; J. Aumer, p. 30, etc.

Printed in Constantinople, A.H. 1284.

## IX.

fol. 326<sup>b</sup>.

دیوان ثانی

## DÎWÂN-I-SÂNÎ.

The Second diwān, otherwise styled واسطة العتد, "The Middle of the Chain." This is also divided into two parts.

Part I.—Beginning with the prose preface as in Rosen, p. 239:—

بسم الله الرحمن الرحيم

املى حمد المنان الكريم

متكلمي كه خلعت اعجاز كلام معجز طراز قرانرا آت

The date of its composition, A.H. 894 (A.D. 1488), is found here in this preface in the following line:—

در اغاز تصوير اين تازه نقش

چو تمته گفتم از بهر فال

The words چو تمته are equal to 894. The wrong dates, viz. A.H. 884 (given in Sprenger, Oude Cat. and Ethé, Bodl. Lib. Cat.), A.H. 885 (in Dorn, p. 372) and A.H. 889 (in Krafft), have confused many. For the discussion of these dates see Rosen, p. 256.

This part contains only Qasidas, the first being in praise of God and beginning as in Rosen, p. 240:—



درین صحیفه چو آغاز کردم املی را  
گرفتم از همه اولی ثنائی مولی را

On fol. 327\* Jāmi gives an account of his life in the Qaṣidah, under the heading ترشح بال بشرح حال, from the time of his birth in A.H. 817 (A.D. 1414) up to the time of the composition of this diwān, noticing therein his literary pursuits and boasting of his poetical compositions and of their general approval.

Most of the Qaṣidas are addressed to Sulṭān Ḥusayn, with whose praise this part ends.

Part II.—fol. 332\*. The second part of the Second diwān, beginning:—

انما الله واحد  
فهو الغایب وهو الشاهد

After three unalphabetical Ġazals begin the Ġazals in the usual alphabetical order:—

دی گذشتیم بران دلبر و گفتیم دعا آت

See Rosen, p. 241.

fol. 367\*. agreeing with the مسط in Rosen (*ibid.*), beginning:—

مشاءك الله ابي و يار آت (*sic*)

This is followed by المقطعات, Muqatt'āt, beginning as in Rosen (*ibid.*):—

جامی سخن بر آئینه دل بود چو رنگ آت

fol. 368\*. Rubā'is, beginning as in Rosen:—

تا ما ره تسبیح و ثنائی می یویم  
لوح طلب از حرف دعا می شویم

This diwān ends, like Rosen, p. 245, with the Mu'ammās in the names of the persons mentioned there.

For other copies see Sprenger, *Oude Cat.*, p. 448, No. 2; Ethé, *Bodl. Lib. Cat.*, No. 894, 36; No. 896, 11; and No. 955; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 2; and Nos. 1314 and 1315; *Cat. des MSS. et Xylographes*, No. 422, etc.



## X.

fol. 371<sup>b</sup>.

دیوان ثالث

## DÎWÂN-I-SÂLIS.

The Third dîwân, otherwise styled *خاتمة الحیوة*, "The Conclusion of Life," with a short prose preface beginning:—

بسم الله الرحمن الرحيم  
طرفه خطایبست ز مشر قدیم

The date of composition, A.H. 896 (A.D. 1490, 1491), is found here in the fourth line of the preface:—

آغاز تسوید این بیاض و بنیاد ترشح این ریاض در مشهور سنه  
ست و تسعین و ثمانمائۀ اتفاق افتاد

The preface is followed by some poems in praise of God and the prophet; moral poems, some being in imitation of Anwari; and *Marṣiyas* on the death of *Khwājah Ahrār*, whose date of death, viz. A.H. 895, is expressed thus on fol. 375<sup>a</sup>:—

بہشصد و نود و پنج در شب شبہ  
کہ بود صلح مہ فوت احمد مرسل

fol. 375<sup>b</sup>. Beginning of the usual alphabetical *Gazals*:—

برآمد شاہ عشق از طور مینا  
وزالچا زد علم بر دیر مینا

fol. 396<sup>a</sup>. *Muqatta'ât*, beginning here:—

در فنون شاعری جامی ز حد بردی سخن  
وقت آن آمد کہ در کنج خموشی جا کنی  
بیر گشتی در سواد شعر بردن با بیاض  
چون قلم ترسم کہ روزی سر درین سودا کنی  
پایہ منہ و غزل دانی کہ هست اکثر دروغ  
بر کرام الکاتبین تا کی دروغ املا کنی



This is really the second Qit'ah. The first Qit'ah, misplaced here by the scribe as the last of the *Gazals*, runs thus:—

درین نشیمن ادبار جامیا کاری  
اگر کنی نه چنان کن که شرمسار شوی

fol. 397<sup>b</sup>. *Rubā'is*, beginning:—

معشوق ازل کسیکه دل بست بدو  
پیوند ز خود گشت و پیوست بدو

This *diwān* ends on fol. 399<sup>a</sup> with the *Maṣnawī* and the two *Mu'ammas* as in Rosen, p. 251.

The arrangement of the contents in this copy is identical with that in Rosen, pp. 245–252.

For other copies of the third *diwān* see Sprenger, *Oude Cat.*, p. 448, 3; W. Pertsch, *Berlin Cat.*, p. 870, No. 873; Ethé, *Bodl. Lib. Cat.*, No. 897, 37 and No. 896, 12; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 3 and No. 1316; *Cat. des MSS. et Xylographes*, No. 422; *Mélanges Asiatiques*, vi., p. 104. Select poems of the three *diwāns* have been translated into German by Rosenzweig, *Biogr. Notizen*, etc., nebst Proben aus seinen *Diwanen* (Persisch und Deutsch), Vienna, 1840; Rückert, in *Zeitschrift der D. M. G.*, ii., p. 26, iv., p. 44, v., p. 308, vi., p. 491, xxiv., p. 563, xxv., p. 95, xxvi., p. 461, and xxix., p. 191; Wickerhauser, Leipzig, 1855, and Vienna, 1858; Schlechta-Wessehrd (*vide* Zenker, ii., p. 496).

# XI.

fol. 399<sup>b</sup>.

مُعَايِ کَبِير

## MU'AMMÂ-I-KABÎR.

Also called *حَلِیَةِ الصَّلَل*, *Hilyat-ul-Hulal* (see Ethé, *Ind. Office Lib. Cat.*, No. 1378). This is the largest of all the treatises on riddles by Jâmi.

Beginning:—

بعد از کشایش مثال بستایش خجسته مال دانائی که معمای  
حقیقت الٰه

From the introduction we learn that Jâmi made this extract from *منتخب حلل المطرز* and *حلل المطرز* (see Hâj. *Khal.*, vol. iii., p. 108,



and Ethé, Bodl. Lib. Cat., No. 1345), the two famous works on riddles and enigmas by Sharaf-ud-Din 'Alī al-Yazdī (d. A.H. 858 = A.D. 1454) the author of the well-known history called ظاهر نامه, *Zafar Nāmah*, noticed in Rieu, i., p. 173; Ethé, Bodl. Lib. Cat., No. 153, etc.

For other copies of this treatise see Hāj. Khal., vol. v., p. 638; Ethé, Bodl. Lib. Cat., No. 894, 32; No. 895, 28; and No. 896, 13; Ethé, Ind. Office Lib. Cat., No. 1357, 14 and No. 1378; W. Pertsch, Berlin Cat., p. 81, No. 2, and p. 131, No. 1; J. Aumer, p. 44, Nos. 134 and 135; Cat. des MSS. et Xylographes, p. 372, No. 19, and G. Flügel, iii., p. 542, No. 3.

## XII.

fol. 414<sup>b</sup>.

معمای متوسط

## MU'AMMÂ-I-MUTAWASSIT.

Another treatise on riddles.

Beginning:—

بنام آنکه ذات او ز اسما

بود پیدا چو اسما از معما

In this treatise Jāmi gives the definition of معما, and divides it into several classes, explaining and illustrating them by examples.

This is the same treatise as mentioned in G. Flügel, iii., p. 543, No. 4; Ethé, Bodl. Lib. Cat., No. 894, 31; No. 895, 29, and No. 896, 14; J. Aumer, p. 44, No. 135, ii., etc.

## XIII.

fol. 421<sup>b</sup>.

معمای صغیر

## MU'AMMÂ-I-ŞAĞÎR.

A third treatise on riddles, smaller than the preceding two.

Beginning:—

ای اسم تو کج هر طلسمی

قانع ز تو هر کسی بامسمی

This is also called منتخب حلیه اللیل (see Ethé, Ind. Office Lib. Cat., No. 1379), that is, an extract from the حلیه اللیل (see above).



This is also mentioned in Ethé, Bodl. Lib. Cat., No. 894, 30; Nos. 895, 30, and 896, 15; G. Flügel, iii., p. 543, No. 5; J. Aumer, p. 44, No. 135 iii.

## XIV.

fol. 427<sup>b</sup>.

معنای اصغر

## MU'AMMÂ-I-ASGAR.

A versified treatise on riddles. This is the last and the smallest of all the treatises of Jâmi on the subject.

Beginning:—

چو از حمد و نصیب یافتی کام  
بدان ای در معنای طالب نام

According to the following chronogram in the end it was composed in A.H. 890 (A.D. 1485):—

بنام ایرد زهی دَر گرامی  
که شفت العاص نوك كلك جامی  
چو فیض قدسی آمد جای تو بین  
نباشد گر کندش فیض تاریخ

The word فیض is equal to 890.

The same treatise is found in Rieu II., p. 876<sup>a</sup>; Ethé, Bodl. Lib. Cat., No. 894, 29; No. 895, 31, and No. 896, 16.

## XV.

fol. 428<sup>b</sup>.

رساله عروض

## RISÂLA-I-'ARÛD.

A treatise on prosody and metre.

Beginning:—

سپاس بیقیاس وافر قادرِ تو که حرکت سریع دوایر افلاک

را آت

The various metres used in poetry are explained and illustrated.



See Ethé, Bodl. Lib. Cat., No. 894, 33; No. 895, 33; No. 896, 17, and No. 969; Ethé, India Office Lib. Cat., No. 1380; W. Pertsch, Berlin Cat., p. 186, No. 4; G. Flügel, iii., p. 543, No. 6.

## XVI.

fol. 435<sup>b</sup>.

رساله قافیه

## RISÂLA-I-QÂFIYAH.

A treatise on the rhyme of Persian poetry.

Beginning:—

بعد از تبیین بموزون ترین کلامی که قافیه منجیان انجمن  
فصاحت الـ

See G. Flügel, iii., p. 543, No. 7; Rieu, ii., p. 526<sup>b</sup>; J. Aumer, p. 121, No. 315, 3; Ethé, Bodl. Lib. Cat., No. 894, 28; No. 895, 32, and No. 896, 18. See also Hâj. Khal., vol. iii., p. 425. It has been edited and translated into English by H. Blochmann, in his "Prosody of the Persians," 1872, pp. 75-86.

## XVII.

fol. 437<sup>a</sup>.

بهارستان

## BAHÂRISTÂN.

A collection of moral anecdotes and bare notices on the lives of some distinguished holy men and poets in prose and verse. Another title given to this work is روضة الاخیار و تحفة الابرار Raudat-ul-Akhyâr-u-Tuhfat-ul-Abrâr.

Beginning:—

چو مرغ امر ذی بالی ز آغاز  
نه از نیروی حمد آید به پرواز

In the preface it is stated that while Jâmi was giving lectures to his son Diyâ-ud-Din Yûsuf on Sa'di's valuable Gulistân, he was tempted to produce a similar work in imitation of it. Although Jâmi fairly admits that in his present production he can never cope with the celebrated Sa'di, yet he does not lose the opportunity of pleading the superiority of



his patron Sultān Husayn (to whom he dedicated this work) over Sa'd bin Zingī, to whom Sa'dī dedicated his *Gulistān*.

گلستان گرچه معدی کرد ازین پیش  
بنام معد بن زنگی تمامش  
بهارستان من نام از کسی یافت  
که شاید معد بن زنگی تمامش

This work, like the *Gulistān* of Sa'dī, is divided into eight chapters called *Rauḍas*, and was completed in A.H. 892 = A.D. 1487, as will appear from the following concluding line:—

بوقتی شد آخر که تاریخ هجرت  
شود نصد ار هشت بر وی غزائی

For other copies see Rieu, ii., p. 755; Ethé, Bodl. Lib. Cat., No. 894, 27; No. 895, 27, No. 896, 19, and Nos. 962-964; Ethé, Ind. Office Lib. Cat., Nos. 1383-1386; Browne's Camb. Univ. Lib. Cat., pp. 358-359; Rosen, Persian MSS., pp. 260-261 and 293; J. Aumer, p. 52; W. Pertsch, Berlin Cat., pp. 882, 883 and 885; G. Flügel, i., p. 574 and iii., p. 542. Parts of the *Bahāristān* have been published in the "Wiener Anthologie," in Wilken's "Chrestomathie," p. 172, and in Spiegel's "Chrestomathia Persica," Leipzig, 1846, pp. 1-23. An English translation of the text was published by the Kama *Shāstra* Society, Benares, 1887; an English version of the sixth *Rauḍah* under the title "Persian Wit and Humour," by C. E. Wilson (see Trübner's Record, Nos. 187-190). For extracts in German translation, see Tholuck's "Bluthensammlung," p. 301. The full text, with a German translation, by Schlechta-Weissbrd, appeared in Vienna, 1846. Printed editions of the text: Lucknow (without date); Constantinople (with a Turkish commentary of *Shākir Efendī*), A.H. 1252 and A.H. 1295. A Turkish commentary on the *Bahāristān* by the famous *Sham'ī* (who is the commentator of several well-known Persian poems, such as the *Manṭiq-ut-Tayr* and *Pand Nāmah* of 'Attār, the *Maṣnawī* of Jalāl-ud-Din Rūmī, the *Makhzan-ul-Asrār* of Nizāmī, the *Būstān* of Sa'dī, the *Diwān* of Hāfiz, etc., and who died after A.H. 1000 = A.D. 1591), dedicated to Muḥammad Pāshā, the Wazīr of Sultān Murād bin Salīm (A.H. 982-1003 = A.D. 1574-1594) is noticed in Rieu, ii., p. 755, and Turkish Cat., p. 883; J. Aumer, p. 52; G. Flügel, i., p. 574; W. Pertsch, p. 107, and Berlin Cat., p. 883; Cat. Codd. Or. Lugd. Bat., i., p. 357; Browne's Camb. Univ. Lib. Cat., p. 359.



## XVIII.

fol. 460<sup>b</sup>.

رساله منشآت

## RISÂLA-I-MUNSHAÂT.

Jâmi's letters and specimens of refined prose writings, otherwise styled *Inshâ-i-Jâmi*, *انشاء جامي*, *Ruqa'ât-i-Jâmi*, *رقعات جامي*, and *Diwân-ur-Rasâ'il*, *ديوان الرسائل*.

Beginning:—

بعد از انشاء صحايف ثنا و مصدق لله الذي انزل علي عبده  
الكتاب الخ

See Ethé, Bodl. Lib. Cat., No. 894, 35; No. 895, 35; No. 896, 20; and No. 965; Ethé, Ind. Office Lib. Cat., Nos. 1387-1389; G. Flügel, i., pp. 264 and 265, and iii., p. 542; Cat. des MSS. et Xylographes, p. 371, No. 7.

The letters of Jâmi have been edited in the "Selections for the Use of the Students of the Persian Class," vol. vi. Calcutta, 1811.

## XIX.

fol. 484<sup>b</sup>.

رساله موسيقي

## RISÂLA-I-MÛSÎQÎ.

A treatise on the science of music and its scales.

Beginning:—

بعد از ترنم بتغمايت سپاس خداوندي كه شعبه دانان مقامات  
بندگي گوش اميد الخ

In the preface Jâmi says that in his youth he took a fancy for music, and occasionally practised it by intonation. Subsequently he made up his mind to leave a treatise on the subject, and hence the present composition.

See Ethé, Bodl. Lib. Cat., No. 894, 34; No. 895, 34; and No. 896, 21; G. Flügel, iii., p. 543, No. 9, etc.

Written in a clear minute Nasta'liq in four columns, within gold and coloured borders, with a sumptuously adorned double-page 'unwân



in blue and gold. Foll. 1<sup>b</sup> and 2<sup>a</sup> contain two profusely embellished stars, with two smaller stars, containing the name of the *Silsilat-ud-Dahab* in the centre, and ten gilt circles round the middle of each of the smaller stars containing the names of the twenty books in this volume (the three *daftar*s of the *Silsilat-ud-Dahab* are counted here as separate works). The headings and the frontispieces at the beginning of each of the works are beautifully illuminated.

A seal of the *Amir-ul-Umarâ Gâzi-ud-Dîn 'Imâd-ul-Mulk Firûz Jang Bahâdur*, dated A.H. 1151 is stamped on fol. 1<sup>a</sup>.

### No. 181.

fol. 358 ; lines and size same as in the preceding copy.

### VOL. II.

This volume, containing the collection of *Jâmi*'s prose works only, is introduced by some preliminary lines beginning (on fol. 2<sup>b</sup>) as in *Ethé*, *Ind. Office Lib. Cat.*, No. 1357 :—

حمدی کہ لوايح اشعه لمعات معرفتش دل گوشه نشینان زاویه  
مصبت را منور سازد آن

Contents :—

#### I.

fol. 3<sup>b</sup>.

تفسیر فاتحة الكتاب

### TAFSÎR-I-FÂTIHAT-UL-KITÂB.

An Arabic commentary on the *سورة فاتحة* or the first *Sûrah* of the *Qur'ân*.

Beginning with an Arabic preface :—

الحمد لله رب العالمين من الاولين والاخرين الاكرمين

The Commentary itself begins on fol. 6<sup>a</sup>.

The text of the *Qur'ân* is written in red.

For other copies see *G. Flügel*, iii., p. 375, No. 8 ; *Ethé*, *India Office Lib. Cat.*, No. 1357, 1, etc.



## II.

fol. 10<sup>a</sup>.

چهل حدیث

CHIHIL ḤADĪṢ.

Forty sayings of the Prophet paraphrased in Persian verses.

Beginning:—

صحیح ترین حدیثی که راویان مجالس دین و محدثان مدارس  
یقین الـ

This treatise was composed in A.H. 886 = A.D. 1481. See Rieu, i., p. 17, and ii., p. 828, No. 1; Ethé, Bodl. Lib. Cat., No. 894, 20; No. 895, 14; Ethé, India Office Lib. Cat., No. 1357, 2.

## III.

fol. 11<sup>b</sup>.

مناسک حج

MANÂSIK-I-HAJJ.

A treatise on the rites of the pilgrimage.

Beginning with a short preface:—

الصد لله الذي جعل الكعبة البيت الحرام الـ

Jāmi wrote this work, as he says in the preface as well as at the end, during his short stay at Bagdād on his way to pilgrimage at Mecca and Madinah in A.H. 877 = A.D. 1473. The author has noted down all the rites and principles of the pilgrimage, mentioning therein the difference of opinions and views of the four celebrated Imāms, viz., Abū Ḥanīfah, Shāfiʿī, Mālik and Ḥanbal, in performing the rites of this sacred ceremony. The work is divided into seven Fāsḥs, or sections, of which the sixth is the largest. The last one is in Arabic.

In the following lines at the end Jāmi more precisely gives the date of its composition, viz. Thursday, the 22nd Shāʿbān, A.H. 877:—

وقع الفراغ من تاليف هذه الاوراق و جمعها ضحوة يوم  
الخميس الثاني و العشرين من شعبان المعظم المنتظم في شهر  
سنة سبع و سبعين و ثمانماية بمدينة السلام بغداد وقت التوجه



الى بيت الله الصرام وانا الفقير عبد الرحمن بن احمد الجامي  
وفقه الله سبحانه الخ

For other copies see Ethé, Bodl. Lib. Cat., No. 894, 26; No 895, 16; Ethé, India Office Lib. Cat., No. 1357, 3; W. Pertsch, Berlin Cat., p. 166, No. 21.

## IV.

fol. 22<sup>b</sup>.

شواهد النبوة

SHAWÂHID-UN-NABÛWAT.

The evidence of the prophet's divine mission, composed in A.H. 885.  
Beginning:—

الصمد لله الذي ارسل رسلا مبشرين ومنذرين الخ

The work deals with the evidences of the divine missions of Muhammad manifested before his birth, during the different periods of his life and after his death, as well as those that were displayed in his companions, the Imâms and others.

The full title of the work, شواهد النبوة لتقوية يقين اهل الفتوة, appears here on fol. 23<sup>b</sup>, line 2.

It is divided into a مقدمه (Introduction), Seven Rukn (Books) and a خاتمه (Conclusion).

The following headings will give an idea of the contents of the work:—

fol. 23<sup>b</sup>.

مقدمه در بيان معني نبي و رسول و آنچه تعلق بدان دارد

fol. 24<sup>b</sup>.

رکن اول در شواهد و دلائل که پيش از ولادت ظاهر شده است

fol. 29<sup>b</sup>.

رکن ثاني در بيان آنچه از مولود تا مبعث ظاهر شده است

fol. 36<sup>a</sup>.

رکن ثالث در بيان آنچه از بعثت تا هجرت ظاهر شده است



fol. 42<sup>b</sup>.

رکن رابع در بیان آنچه از هجرت تا وفات ظاهر شده است و آن  
 دو قسم است قسم اول در بیان دلائل و شواهدی  
 که اوقات ظهور آن در کتبی که ماخذ این کتابست  
 افتاده اند متعین بود

fol. 59<sup>a</sup>.

قسم ثانی از رکن رابع در بیان شواهد و دلائلی که  
 اوقات وقوع آن در کتبی که ماخذ این کتابست  
 تعیین نیافته بود

fol. 70<sup>a</sup>.

رکن خامس در بیان آنچه یکی ازین اوقات نداشته باشد و در  
 بیان آنچه دلالت آن بعد از وفات ظاهر شده باشد  
 و آن دو قسم است قسم اول در بیان آنچه  
 خصوصیت یکی ازین اوقات نداشته باشد

fol. 72<sup>a</sup>.

قسم ثانی در بیان آنچه دلالت آن بر نبوت نبی  
 صلی الله علیه و سلم بعد از وفات وی ظاهر  
 شده است

fol. 84<sup>b</sup>.

رکن ششم در شواهد و دلائلی که از صلب کرام و ائمه عظام  
 رضی الله عنهم بظهور آمده است

fol. 101<sup>a</sup>.

رکن سابع در ذکر شواهد و دلائلی که از تابعین و تبع تابعین  
 تا طبقه صوفیه رحمهم الله ظاهر شده است

fol. 106<sup>a</sup>.

خاتمه در عقوبات اعدا



The date of composition, A.H. 885 = A.D. 1480, is given in the following versified chronogram at the end:—

دران وقتم اتمام آن دست داد  
که تمته بود تاریخ سال

The word تمته is equal to 885.

For other copies of the *Shawāhid-un-Nabūwat*, see Rieu, i., p. 146; Ethé, Bodl. Lib. Cat., No. 894, 4; No. 895, 1; Nos. 967 and 968; Ethé, Ind. Office Lib. Cat., No. 1357, 6 and No. 1374; W. Pertsch, Berlin Cat., p. 40, No. 13; p. 90, No. 3, and p. 529; J. Aumer, pp. 101–103; Cat. des MSS. et Xylographes, p. 370, No. 422, i.; Cat. Codd. Or. Lugd. Bat., iv., p. 299.

A Turkish translation of this work by Lāmi'i is noticed in G. Flügel, iii., p. 126.

V.

fol. 107<sup>b</sup>.

نفاحات الانس

NAFAHÂT-UL-UNS.

The well-known work of Jāmi, containing the biographical notices on the lives of the distinguished Sūfis and saints who lived from the second century of the Muḥammadan era down to the author's own age.

Beginning:—

الصد لله الذي جعل مرآتي قلوب اوليائه الخ

In the preface Jāmi says that the source and origin of his present composition is the *Ṭabaqāt-us-Sūfiyah* of *Shaykh* 'Abd-ur-Raḥmān Muḥammad bin Ḥusayn-us-Sulami-an-Nishāpūri (d. A.H. 412 = A.D. 1021, see Rieu, Arabic Cat., p. 438), which was divided into five *Ṭabaqah*, each consisting of twenty notices. This *Ṭabaqāt* was later on enlarged by *Shaykh*-ul-Islām Abū Ismā'il 'Abd Ullāh bin Muḥammad ul-Anṣārī ul-Harawī, who, according to his own statement, as mentioned in this work (see the printed edition, p. 377) was born on the 2nd of Sha'bān, A.H. 396 = A.D. 1005, and died, according to Hāj. Khal., vol. vi., p. 129, and Rieu, Arabic Cat., p. 710, in A.H. 481 = A.D. 1088. But as this last recension did not include the account of the *Shaykh*-ul-Islām and omitted the notices of some of his predecessors, his contemporaries and his followers, Jāmi took up the task in A.H. 881 = A.D. 1476 at the request of the celebrated Mir 'Alī Shīr (d. A.H. 906 = A.D. 1500), made considerable additions to the contents, and added the accounts of the celebrated



Šūfis omitted by the *Shaykh*-ul-Islām, thus bringing down the work to the eighth century of the Hijrah. He further states that, as the work of the *Shaykh*-ul-Islām was written in the old language of Herāt, he wrote this in the modern style of his time.

Jāmi then proceeds to explain the meanings of several mystic terms and Šūfistic doctrines and principles relating to Šūfism, which he quotes or translates from several well-known authorities, such as the 'Awārif-ul Ma'ārif of *Shihāb*-ud-Dīn Abū Ḥafas 'Umar bin 'Abd Ullāh us-Suhrawardī (d. A.H. 632 = A.D. 1234). See *Hāj. Khal.*, vol. iv., p. 275; the *Kashf*-ul Mahjāb of *Shaykh* Abul Ḥasan 'Alī bin 'Uṣmān al-Gaznawī (d. A.H. 456 or 464 = A.D. 1063 or 1071); see *Rieu*, i., 343, and also compare *Hāj. Khal.*, vol. v., p. 215; the *Tafsīr-i Kabīr* of Imām *Fakhr*-ud-Dīn Muḥammad bin 'Umar ar-Rāzī (d. A.H. 606 = A.D. 1209); see *Hāj. Khal.*, vol. vi., p. 5; the *Dalā'il-un-Nabūwat* of Imām *Mustagfirī* an-Nasafī al-Ḥanafī (d. A.H. 432 = A.D. 1040); see *Hāj. Khal.*, vol. iii., p. 237, etc.

The work is apparently divided into three sections: First, notices on the lives of the distinguished holy saints, beginning with Abū Ḥashim aṣ-Šūfī, a contemporary of *Sufyān*-uṣ-Šaurī who died in A.H. 161 = A.D. 777. Secondly, biographical accounts of the Šūfī poets from Sanā'i to Ḥāfiz; and thirdly, notices on female saints, beginning with Rābi'ah. The notices are in chronological order.

The full title of the work, *نشاط الانس من حضرات القدمس*, appears on fol. 108\*, line 5.

In the concluding line the author says that he completed the work in A.H. 883 = A.D. 1478.

For other copies see *Rieu*, i., p. 349; *Ethé*, *Bodl. Lib. Cat.*, No. 894, 3; No. 895, 3, and Nos. 957-961; *Ethé*, *Ind. Office Lib. Cat.*, No. 1357, 8, and Nos. 1359-1367; *De Sacy*, *Notices et Extraits*, xii., pp. 287-436; *Wiener Jahrbücher*, vol. 84; *Anzeigeblatt*, p. 40; *W. Pertsch*, *Berlin Cat.*, p. 40, No. 14; p. 89, No. 2 and p. 558; *Fleischer*, *Dresden Cat.*, p. 408; *Hāj. Khal.*, vi., p. 367, etc. A Turkish translation of the work by *Mir 'Alī Shir Nawā'i*, is noticed in *Rieu*, *Turkish Cat.*, p. 274; another by *Lāmi'i* has been printed in Constantinople. The *Nafahāt* has been printed by *W. Nassu Lees*, Calcutta, 1859.

## VI.

fol. 246<sup>b</sup>.

لمعات

## LAMA'ÂT.

The usual title *اشعة اللمعات*, *Ash'at-ul-Lama'ât*, appears on fol. 247\*, line 8.



This is a commentary on the *Lama'ât* (a treatise on mystic love) of Fakhr-ud-Din 'Irâqî (see No. 89 above).

Beginning:—

لولا لمعات برق نور القدم  
من نحو عني الجود وحي الكرم

'Irâqî composed the *Lama'ât* at Qâniyah while attending the lectures of *Shaykh* Sadr-ud-Din Qâniyawî (d. A.H. 672 = A.D. 1273) on the *Fuṣṣ-ṣ-ṣ-ul-Hikam* of Muḥl-ud-Din Ibn-i-'Arabi (d. A.H. 638 = A.D. 1240).

In the preface Jâmi states that like many others he at first did not believe the *Lama'ât* of 'Irâqî to be a true *Ṣūfī* tract, but being requested by Amir 'Alī *Shir* to revise the said work, Jâmi found it a very learned and useful tract on *Ṣūfism*, and subsequently wrote the present commentary.

The preface is followed by an introduction relating to religious and divine knowledge.

The commentary on the text begins thus on fol. 250<sup>b</sup>:—

الصد حمد در عرف طائفة صوفيه قدم الله تعالى  
اسرارهم الك

The date of composition, A.H. 886 = A.D. 1481, is given in the following versified chronogram at the end:—

واذ قال ائمنته قد بدا  
بما قال تاريخ ائنامه

The word ائمنته is equal to 886.

The text is marked with red lines throughout.

For other copies, see Rieu, ii., p. 594; *Ethé*, Bodl. Lib. Cat., No. 894, 11; No. 895, 5; and No. 966; *Ethé*, Ind. Office Lib. Cat., No. 1357, 11; Cat. des MSS. et Xylographes, p. 371, No. 8; W. Pertsch, Berlin Cat., p. 28; *Hāj. Khal.*, v., p. 335.

## VII.

fol. 280<sup>b</sup>.

شرح قصيدة ميمية خمرية

Usually styled as *لوامع*. A commentary on the *قصيدة خمرية*, or the "Wine Qasidah" of *Shaykh* 'Umar Ibn-ul-Fâriḍ (d. A.H. 632 = A.D. 1234). See *Hāj. Khal.*, vol. iv., p. 537.



Beginning:—

بسم الله الرحمن الرحيم سبحانه من جميل ليس لوجه نقاب  
الا النور الخ

The commentary itself begins on fol. 284<sup>b</sup>.

It was composed in A.H. 875 = A.D. 1470, as expressed by the words  
شهر صفر in the concluding line:—

تاریخ مه و سال وی از شهر صفر

For other copies see Rien, ii., p. 808<sup>b</sup>, No. 2, and p. 828<sup>b</sup>, No. 4;  
Ethé, Bodl. Lib. Cat., No. 894, 12 and No. 895, 6; Cat. Codd. Or. Lugd.  
Bat. ii., p. 72; W. Pertsch, Berlin Cat., p. 282, etc.

### VIII.

fol. 294<sup>b</sup>.

شرح قصیده تائیه فارضیه

Better known by its proper title نظم درر, *Nazm-i-Durar*. A  
commentary on the قصیده تائیه فی التصوف of the same 'Umar  
Ibn-ul-Farīd, see Hāj. Khal., vol. ii., p. 85.

Beginning:—

بسم الله الرحمن الرحيم پاكا خداوندي كه صفات كائنات نامہ  
مہام و مستایش او مست الخ

The explanation of every verse of the text is elucidated by a *Rubā'i*  
attached to it, in which the commentator vividly represents the original  
idea.

Other copies of the commentary are noticed in Ethé, Bodl. Lib. Cat.,  
No. 894, 14; No. 895, 7; Ethé, India Office Lib. Cat., No. 1357, 17;  
G. Flügel, i., p. 461, etc.

### IX.

fol. 300<sup>b</sup>.

شرح رباعیات

SHARH-I-RUBA'IYÂT.

The author's commentary on some of his own *Rubā'is*.



Beginning:—

حمدا لاله هو بالصد حقیق  
در بحر نوالش همه ذرات غریق

The first Rubâ'i commented upon runs thus:—

واجب که وجود بخش نو و کهن است  
تصویر وجود بخشش قول کن است  
گویم سخن نغز که مغز سخن است  
هستی است که هم هستی و هم هست کن است

See Rieu, ii., pp. 827\* and 834\*; Ethé, Bodl. Lib. Cat., No. 894, 15; No. 895, 11; Ethé, Ind. Office Lib. Cat., No. 1357, 12 and No. 1377; Sprenger, Oude Cat., p. 280, No. 1; Cat. des MSS. et Xylographes, p. 373, No. 28; W. Pertsch, Berlin Cat., p. 280, No. 1, etc.

# X.

fol. 310<sup>b</sup>.

رساله لوائح

## RISÂLA-I-LAWÂ'IH.

A collection of Sâfic doctrines with paraphrases in Rubâ'is.

Beginning:—

بسم الله الرحمن الرحيم رب وفقتنا للتكميل والتسميم لا احصي  
ثناء عليك الخ

See Rieu, i., p. 44; Ethé, Bodl. Lib. Cat., No. 894, 16; No. 895, 12; and Nos. 971-975; Ethé, Ind. Office Lib. Cat., No. 1357, 15; and Nos. 1368-1371; W. Pertsch, Berlin Cat., p. 282, No. 3 and p. 284; Cat. des MSS. et Xylographes, p. 252, No. 256; Rosen Persian MSS., p. 292; J. Aumer, p. 21; Hâj. Khal., vol. v., p. 344, etc.

# XI.

fol. 317<sup>a</sup>.

رساله شرح یبیتین مشنوی

A commentary on the first two verses of Jalâl-ud-Dîn Rûmî's Maṣnawî, in prose and verses of the same metre as the Maṣnawî itself.



Beginning:—

عشق جز نائی و ما جز لی نه ایم  
او دمی بی ما و ما بی وی نه ایم

The commentary on the first line of the *Maṣnawī*, viz.:—

بشنو از لی چون حکایت میکند آن

begins thus on fol. 317<sup>a</sup>:—

کیست لی آنکس که گوید دمبدم آن

and on the second line, viz.:—

کز لیستان تا مرا ببریده اند آن

begins on fol. 318<sup>a</sup>.

The commentary ends with a *ḫatme*, or epilogue, which opens thus:—

خیز جامی بال همت باز کن آن

See Rieu, ii., p. 863<sup>a</sup>, No. 13; Ethé, Bodl. Lib. Cat., No. 894, 17; No. 895, 8; Ethé, India Office Lib. Cat., No. 1357, 13; W. Pertsch, Berlin Cat., p. 43, No. 40 and p. 1052, No. 1; Cat. Codd. Or. Lugd., Bat. II., p. 112, etc.

## XII.

fol. 319<sup>b</sup>.

شرح بیت امیر خسرو

A commentary on a verse of Amīr Khusrāu of Dihli, in prose and verse.

Beginning:—

بسم الله الرحمن الرحيم یا من لا رب غیره ولا اله سواه آن

The verse commented upon is—

ز دریای شهادت چون نهنگ لا برارد سر  
تیمم فرض گردد لوح را در وقت طوفانش

See Ethé, Bodl. Lib. Cat., No. 894, 18; No. 895, 9; Ethé, Ind. Office Lib. Cat., No. 1357, 19; W. Pertsch, Berlin Cat., p. 160, No. 8, etc.



XIII.

fol. 320<sup>b</sup>.

رساله شرح حدیث

RISÂLA-I-SHARH-I-HADÎS.

A commentary on the prophet's answer **كان في عما ما تسنه هوا** to the question **این کان ربنا قبل ان یخلق خلقة** و ما فوقه هوا asked by **ابو ذر بن العثلی**, Abû Dar bin ul-'Uqayli.

Beginning:—

ای پاک ز حیز و مبرا ز مکان الن

See Rieu, ii., p. 862<sup>b</sup>, No. 8; Ethé, Bodl. Lib. Cat., No. 894, 19; No. 895, 10; Ethé, Ind. Office Lib. Cat., No. 1357, 18, etc.

XIV.

fol. 321<sup>a</sup>.

رساله لا اله الا الله

An explanation of the formula "There is no God but Allâh."

Beginning:—

بسم الله الرحمن الرحيم من طلب البر من الباري فهو  
مشرك الن

The commentator explains the formula by giving the meanings of the three letters **ها**, **لام**, **الف**, which are common in it.

It is also styled **رساله تهليليه** Risâla-i-Tahliliyah.

See Ethé, Ind. Office Lib. Cat., No. 1357, 20.

This tract is very seldom found in copies of the Kulliyât mentioned in other catalogues.

XV.

fol. 324<sup>b</sup>.

رساله طریق توجّه

RISÂLA-I-TARÎQ-I-TAWAJJUH.

A tract on the rules of the Şâfic devotion to God.



Beginning:—

مر رسته دولت ای برادر بکف آر  
وین عمر گرامی بفسارت مگذار

It is styled in Ethé, Bodl. Lib. Cat., No. 895, 26 *رساله در شرایط* ذکر; in Ethé, Ind. Office Lib. Cat., No. 1376 *رساله در مراقبه و* در طریق; and in W. Pertsch, Berlin Cat., p. 1052, No. 4 *ابواب ذکر* نقشبنده. See also Ethé, Ind. Office Lib. Cat., No. 1357, 7; Rieu, ii., pp. 863\*, No. 12, and 876\*, No. 6.

The last folio of this tract is missing, and it breaks off suddenly with the following words:—

متحقق گشته دیدار وی بمقتضای هم الذین . . .

#### XVI.

fol. 325\*.

*رساله وجودیه*

#### RISALA-I-WAJÛDIYAH.

With the full title *رساله وجیزه در تحقیق و اثبات واجب الوجود*.

A tract in Arabic giving the proofs of the Absolute.

Beginning:—

بسم الله الرحمن الرحيم الوجود ای ما بانضمامه الی العاهیات  
النج

See Ethé, Bodl. Lib. Cat., No. 894, 24; Ethé, Ind. Office Lib. Cat., No. 1357, 5.

This portion of the MS. is dated A.H. 970.

#### XVII.

fol. 326\*.

*شرح کافیه*

#### SHARH-I-KÂFIYAH.

Usually styled as *الفوائد الضیایه*, and better known as *شرح ملا جامی*. An Arabic commentary on the Kâfiyah of Ibn-ul-Hâjib (d. A.H. 646 = A.D. 1248).



Beginning:—

المدلوليه والصلوة على بيته و علي آله واصحابه آل

In the preface Jāmi states that he wrote this commentary for his son Diyā-ud-Din Yūsuf, after whom he styled the work as *فوائد ضيائية*.

The accurate date of its completion, viz., Saturday morning, 11th of Ramaḍān, A.H. 897, is given in the end. This portion of the *Kulliyāt* contains marginal notes and interlinear glosses in several places.

Other copies of this commentary are noticed in Ethé, Bodl. Lib. Cat., No. 894, 2 and No. 970; Ethé, Ind. Office Lib. Cat., No. 1357, 22; G. Flügel, i., p. 167; Cat. des MSS. et Xylographes, p. 158, No. 64.

Printed in Calcutta, 1818; Constantinople, 1820; and lithographed in Lucknow, 1887.

# XVIII.

fol. 395<sup>b</sup>.

رساله صرف

## RISÂLA-I-ŞARF.

A Persian treatise in prose and verse on Arabic inflexions, and is therefore also styled as *صرف منظوم و منشور*.

See Ethé, Ind. Office Lib. Cat., No. 1357, 21.

Beginning:—

بسم الله الرحمن الرحيم صرف اللسان نحو ثنائيه اولي و عظمت  
البيان الي نعم خاتم انبيائه آل

Only a few lines are missing from the end.

Written in a clear minute Nasta'liq.

The decorations in this volume are identically the same as in the first volume with a similar number of gilt but faded circles on fol. 1<sup>a</sup> and 2<sup>a</sup>, containing the names of twenty-two works in this volume; but from the numbers enumerated above it will be seen that four books, most probably *مضائق خواجہ پارسیا* — *نثر اللالی* — *نقد النصوص* and *رساله في تحقيق مذهب صوفيه* (which the faded stars do not clearly reveal) are missing from this volume.

Although the two volumes are written in two different hands and some portion of the first volume is dated A.H. 1017 and of the second A.H. 970, yet, from the nature of the arrangement of these collections



in the two volumes and from the identity of the decorations, it is clear that one volume is a continuation of the other.

### No. 182.

fol. 284; lines 21; size  $13\frac{3}{4} \times 9$ ;  $9\frac{1}{2} \times 5\frac{3}{4}$ .

## هفت اورنگ

### HAFT AURANG.

An excellent copy of the Haft Aurang, or the Seven Maṣnawīs of Jāmī, dated A.H. 908.

Contents:—

#### I.

fol. 1<sup>b</sup>.

#### مسلسلة الذهب

First daftar on fol. 1<sup>b</sup>; second daftar, fol. 48<sup>b</sup>; third daftar, fol. 68<sup>b</sup>.

#### II.

fol. 82<sup>b</sup>.

#### سلامان و ايسال

#### III.

fol. 97<sup>b</sup>.

#### تسعة الاحرار

#### IV.

fol. 119<sup>b</sup>.

#### مبحة الابوار

#### V.

fol. 156<sup>b</sup>.

#### يوسف زليخا

With illustrations of the old Persian style on fol. 167<sup>b</sup> and 191<sup>a</sup>.

#### VI.

fol. 208<sup>b</sup>.

#### ليلى مجنون



## VII.

fol. 255<sup>b</sup>.

خرد نامه امكندري

Written in a beautiful Nasta'liq, in four columns, within gold and coloured borders. The first two pages at the beginning of each book are luxuriously adorned. The headings are written on floral gold grounds throughout.

Colophon:—

تمت الكتاب . . . . . تحريراً في سلخ رمضان سنة ٩٠٨

Scribe شاه محمد الكاتب

A copy of the Haft Aurang, supposed to be the autograph of Jāmi, is described in detail by Rosen, pp. 215-259.

## No. 183.

fol. 269; lines 19; size  $8\frac{1}{2} \times 6$ ;  $6\frac{1}{2} \times 4\frac{1}{4}$ .

The same.

Another copy of the Haft Aurang of Jāmi, dated A.H. 928. Beginning with the prose preface as in No. 179 above.

حمد الرب جليل من عبد ذليل الخ

Contents:—

## I.

fol. 3<sup>a</sup>.

سلسلة الذهب

First book, fol. 3<sup>a</sup>; second book, fol. 59<sup>b</sup>; third book, fol. 85<sup>b</sup>.

## II.

fol. 100<sup>b</sup>.

سلامان واهيسال

## III.

fol. 118<sup>b</sup>.

تصفه الاحرار



## IV.

fol. 143<sup>b</sup>.

مبصطة الأبرار

## V.

fol. 185<sup>b</sup>.

ليلي و مجنون

## VI.

fol. 237<sup>b</sup>.

خود نامه اسکندري

The Yūsuf Zalikhā is wanting in this copy.

Written in a clear Nasta'liq, in four columns, within gold-ruled borders, with a double-page illuminated 'unwān in the beginning, and a decorated heading at the beginning of each book. The headings are written in gold, blue, and red.

According to the colophon this MS. was written in the Madrasa-i-Jalāliyah of Herāt at the end of Ramaḍān, A.H. 928.

Scribe مصمود بن الحسن الهروي

## No. 184.

fol. 219; lines 15; size  $9\frac{1}{2} \times 6\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{1}{4}$ .

سلسلة الذهب

## SILSILAT-UD-DAHAB.

A very fine copy of the Silsilat-ud-Dahab, dated A.H. 995.

Beginning as usual (see No. 179 above).

fol. 1<sup>b</sup>. First daftar.

fol. 138<sup>b</sup>. Second daftar.

fol. 179<sup>b</sup>. Third daftar.

The earlier portion of the MS. contains in some places word-meanings and marginal notes.



Written in a clear Nasta'liq, within gold and coloured borders on nice thick paper, with an illuminated frontispiece at the beginning of each daftar.

The colophon is dated A.H. 995.

### No. 185.

fol. 246; lines 25; size  $10 \times 6\frac{3}{4}$ ;  $7 \times 3\frac{1}{2}$ .

## دفتر اول سلسله الذهب و ديوان جامي (بخط مصنف)

The first daftar of the *Silsilat-ud-Dahab* and the minor lyrical poems of Jāmi, supposed to be in the author's own handwriting.

fol. 1<sup>b</sup>.

### I.

#### سلسله الذهب

The first daftar of the *Silsilat-ud-Dahab*.

Beginning as usual:—

لله الصمد قبل كل كلام الخ

### II.

#### ديوان

This MS. copy is considered valuable not only on account of its being supposed to be an autograph of the author, but also because it contains those poems which Jāmi, when he had reached his fiftieth year, dedicated to Sultān Abū Sa'īd, and which he subsequently included in the two parts of his first diwān in A.H. 884. (See No. 179, 8 above.)

The contents of this copy of the diwān almost exactly agree with those of the copy dated A.H. 874 noticed in *Ethé, Ind. Office Lib. Cat.*, No. 1307.

Contents:—

fol. 79<sup>b</sup>. The usual earlier preface with the dedication to Sultān Abū Sa'īd, beginning:—



موزون ترين كلامي كه غزل سرايان انجمن آل

At the end of this preface Jāmi says that he had then reached his fiftieth year.

fol. 81<sup>a</sup>. The usual initial Ġazal of the second part of the first diwān—

بسم الله الرحمن الرحيم  
اعظم اسماء عليم حكيم

The second poem is headed *في توحيد الباري عز اسمه*, and corresponds to the usual second; the third, beginning here—

اي ذات تو از صفات ما پاك آل

corresponds to the initial Ġazal under *ك* on fol. 284<sup>a</sup> of the second part of the first diwān in No. 179; the fourth is headed *في النعت* *البيئي عليه الصلوة والسلام*, and begins—

اي پرورده ز افتاب آل

corresponding to the third Ġazal of the second part of the first diwān; the fifth begins—

اي خاك ره تو عرش را تاج آل

agreeing with the initial Ġazal under *ج* in the second part of the first diwān on fol. 263<sup>b</sup>, line 8, in No. 179 above.

fol. 82<sup>b</sup>. Tarji'bands headed *نعت رسول خداست صل و سلم عليه*, beginning:—

ماء معين چيست خاك پاي محمد آل

Under this heading are twelve Tarji'bands, all rhyming in the word *محمد*, agreeing with the Tarji'bands on foll. 237<sup>b</sup>-238<sup>a</sup> of the first part of the first diwān in No. 179 above. The burden runs thus:—

ليس كلامي بشي بنعت كماله آل

The Tarji'bands are followed by a poem headed *در منقبت الامام علي بن موسي الرضا رضي الله تعالى عنهما*, beginning—

سلام على آل طاها و يامين آل



corresponding to line 14, fol. 245<sup>b</sup>, of the second part of the first diwān in No. 179; then comes a long Qaṣīdah headed **درموعظه است این قصیده**, beginning—

چو پیوند با دوست میخواهی ای دل آتخ

corresponding to fol. 233<sup>a</sup>, line 24, of the first part of the second diwān in No. 179.

fol. 85<sup>b</sup>. Beginning of the usual alphabetical Ġazals of the second part of the first diwān:—

یامن بدا جمالك فی كل ما بدا آتخ

fol. 230<sup>a</sup>. The usual Musammaṭ of the second part of the first diwān, beginning:—

الا ای ماه اوج دلربائی آتخ

fol. 230<sup>b</sup>. Two series of Tarjībānds, the first headed **الترجیعات در لباس مجاز گفته شده است**, beginning—

ای بروی تو چشم جان روشن آتخ

The second series, headed **این نیز طریقه مجاز است**, begins on fol. 232<sup>a</sup>:—

ای روی تو ماه عالم ارای آتخ

These correspond to the two series of the Tarjībānds on foll. 239-241 of the first part of the first diwān in No. 179. The third series, headed **کرده درینجا بیان معرفت صوفیان**, and beginning with the line

صیعدم بادۀ شبانه زدم آتخ

corresponds to fol. 238<sup>b</sup>, line 25, of the first part of the first diwān in No. 179.

fol. 235<sup>b</sup>. **در مرثیه حضرت مخدوم مکوم**, beginning—

صاحبان که پیشتر از مرگ مرده اند آتخ

corresponds to fol. 241, line 10, of the first part of the first diwān in No. 179.



fol. 236<sup>b</sup>. در مرثیه برادر است این beginning—

تا کی زمانه داغ غم بر جگر نهد آلت

corresponds to fol. 241<sup>b</sup>, line 7, of the first part of the first diwân in No. 179.

fol. 238<sup>a</sup>. مقلطعات, Muqatta'ât. The first, beginning with the line—

رخ زرد دارم ز دوری آن در آلت

like the one on fol. 213<sup>b</sup> in copy No. 1307, Ethé, Ind. Office Lib. Cat., is a Ġazal and not a Qit'ah; the second beginning with the line—

دلا منشین درین ویرانه چون چغد آلت

corresponds to the initial Qit'ah of the second part of the first diwân. The Qit'as are followed by a Maṣnawî headed این مشو نیست در قناعت, beginning with the line—

جامی اگر یافت درین کشت زار آلت

and corresponding to the Qit'ah at the end of the first part of the first diwân.

fol. 240<sup>b</sup>. في الرباعیات, Rubâ'is, beginning—

یا من ملکوت کل شی بیده آلت

corresponding to the Rubâ'i under the letter ا on fol. 325<sup>b</sup> of the second part of the first diwân in No. 179.

fol. 245<sup>b</sup>. في المعیيات, Mu'ammâs, or the Riddles, beginning—

حاشا که نهم من از معما دامنی آلت

corresponds to the first Mu'ammâ of the second part of the first diwân.

The following names and symbols are noted on the margins against each of the Mu'ammâs.

— میوزا ملک محمد — بابر بهادر خان — سلطان عبد الطیف  
— صدر — ارغون — م — م — م — (?) عبد الخالق — زین العابدین  
— سنجر — مهرباب — مهیلی — امین — م — م — م — علی جان — م



— مصد أملي — صفي — يار مصد — زين العابدين — (?)  
عبد القادر.

The Mu'ammās here differ to a great extent from those in other copies. Other copies of this earlier collection are noticed in Rieu, ii., pp. 644 and 646; Ethé, Bodl. Lib. Cat., No. 947; G. Flügel, i., pp. 570-572; Cat. des MSS. et Xylographes, p. 379.

The following note on fol. 1\*, in Jāmi's own handwriting, gives the date of birth of his son Ḍiyā-ud-Dīn Yūsuf, viz., the last portion of Tuesday night, 9th Shawwāl, A.H. 882.

ولادت فرزند ارجمند ضياء الدين يوسف ابنته الله تعالى نباتا  
حسنا في النصف الاخير من ليلة الاربعاء التاسع من شهر شوال  
سنة اثنين و ثمانين و ثمانمائة و الكاتب ابوه الشريف عبد الرحمن  
بن احمد الجامي عفي عنه

Three versified chronograms by مولانا نظام الدين بن مولانا مري, and مولانا صبودي, expressing the same Hijri year of Ḍiyā-ud-Dīn's birth, are written in Jāmi's hand.

The handwriting of the above note and the chronograms, as well as of the copy itself, is exactly identical with that of Jāmi's autograph copy in Rosen's Catalogue, at the end of which a facsimile of the author's handwriting is given.

A few *Gazals*, *Qit'as*, *Rubā'is* and detached verses of *Gazals*, noted on margins, are mostly in the author's hand.

Written in a clear, learned *Naskh*, within coloured borders.

### No. 186.

fol. 139; lines 15; size  $8\frac{1}{4} \times 5\frac{1}{4}$ ;  $5\frac{3}{4} \times 3$ .

An excellent, but undated, copy of the first daftar of the *Silsilat-ud-Dahab*.

Beginning as usual:—

لله الحمد قبل كل كلام

The name of the book is given within a beautiful illuminated circle on fol. 1\*.



Written in a beautiful clear Nasta'liq, within gold and coloured borders, with an illuminated frontispiece at the beginning. The headings are written in blue and gold.

Apparently 16th century.

### No. 187.

fol. 16; lines 21; size  $10 \times 6\frac{1}{2}$ ;  $7\frac{1}{4} \times 4\frac{1}{2}$ .

A copy of the third daftar of the Silsilat-ud-Dahab.  
Beginning—

حمد ایزد که کار تست ایدل الخ

Written in a beautiful minute Nasta'liq, within four columns, with gold-ruled and coloured borders. A frontispiece at the beginning is beautifully illuminated. The headings are written in red.

Not dated, apparently 16th century.

### No. 188.

fol. 68; lines 14; size  $9\frac{1}{4} \times 6$ ;  $6 \times 3\frac{1}{4}$ .

تحفة الاحرار

### TUHFAT-UL-AHRÂR.

A very old copy of Jâmi's Tuḥfat-ul-Ahrâr. Beginning with the prose preface as in No. 179, 3:—

حامدا لمن جعل جنان الخ

The poem itself begins on fol. 3<sup>b</sup>:—

بسم الله الرحمن الرحيم  
هست صلی مر خوان کریم



Written in a fine Nasta'liq, within gold-ruled borders and decorated margins, with a double-page 'unwân at the beginning.

The MS. is water-stained throughout.

Not dated, apparently 15th century.

### No. 189.

fol. 68; lines 14; size  $8\frac{1}{2} \times 5$ ;  $5\frac{1}{4} \times 2\frac{1}{4}$ .

The same.

Another fine copy of the Tuhfat-ul-Ahrâr, beginning as in the preceding copy.

The MS. contains notes and word-meanings throughout.

Written in a fine clear Nasta'liq, within gold-ruled borders, with a decorated frontispiece at the beginning. The headings are written in gold and blue.

Not dated, apparently 16th century.

### No. 190.

fol. 66; lines 14; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{1}{4}$ .

The same.

Another copy of the Tuhfat-ul-Ahrâr, beginning as above.

Written in a fine Nasta'liq, within gold and coloured borders, with a small faded frontispiece in the beginning. The headings are written in red.

The MS. is damaged throughout.

Not dated, apparently 16th century.



## No. 191.

fol. 103; lines 15; size  $6\frac{1}{4} \times 4$ ;  $4\frac{1}{2} \times 2\frac{1}{4}$ .

سبحة الأبرار

## SUBHAT-UL-ABRÂR.

A valuable old copy of the *Subhat-ul-Abrâr*, the fourth *Maṣnawī* of Jāmī's *Haft Aṣrang*.

Beginning with the short prose preface as in No. 179, 4.

المنة لله كه بشون گر عثتم آت

The poem begins on fol. 2<sup>b</sup> :—

ابتدا بسم الله الرحمن  
الرحيم المتوالي الاحسان

Written in a fine minute *Nasta'liq*, within gold and coloured borders and gold-sprinkled margins, with a fine and delicately-illuminated double-page 'unwân at the beginning.

fol. 14<sup>b</sup>, 15<sup>a</sup>, 29<sup>a</sup> and 97<sup>a</sup> contain beautiful illustrations of the best Persian style.

This fine copy is due to the penmanship of the celebrated calligrapher سلطان محمد نور, Sultân Muḥammad Nûr, who was a contemporary of the author, and flourished during the reign of Sultân Ḥusayn Bâýqará (see *Ḥabīb-us-Siyar*, vol. iii., Juz iii., p. 350).

According to Ilâhî (*Oude Cat.*, p. 78) Sultân Muḥammad Nûr was a pupil of the well-known calligrapher Sultân 'Alī Maṣḥbadī, who died in Herât in A.H. 919 = A.D. 1513. See *Ḥabīb-us-Sayir*, vol. iii., Juz iii., p. 344.

The scribe gives the date of transcription, 15th *Diqa'd*, A.H. 913, in the following line at the end :—

این کتابت که نسخه ایست بدیع  
(?) عاقبت محمود  
بنده سلطان محمد بن نور  
در چه ماه و چه سال ثبت نمود



پانزده روز رفته از ذي قعد  
سال هجرت كتابت من بود

The words من كتابت are equal to 913.

No. 192.

fol. 110; lines 14; size  $7 \times 4\frac{1}{4}$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

The same.

Another old, but slightly defective, copy of the Subḥat-ul-Abrâr, dated A.H. 927.

The prose preface and the first twenty-nine lines of the initial poem are wanting, and the MS. opens thus with the second poem:—

الما الله اله واحد آله

Written in a clear Nasta'liq, within gold and coloured borders, with a decorated frontispiece in a later hand. The headings are written in blue and gold.

Scribe کمال

No. 193.

fol. 112; lines 14; size  $8\frac{1}{4} \times 4\frac{1}{4}$ ;  $5\frac{1}{2} \times 3$ .

The same.

Another fine copy of the Subḥat-ul-Abrâr, with the prose preface.

Written in a fine clear Nasta'liq, within gold and coloured borders, with the headings written in gold and red.

Dated A.H. 935.



## No. 194.

fol. 110; lines 14; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

The same.

Another copy of the Subḥat-ul-Abrâr, dated Şafar, A.H. 980.

Beginning as above.

Written in a fine clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

Scribe غليل ابن درويش محمد الجامي

## No. 195.

fol. 36; lines 23; size  $10\frac{1}{4} \times 6$ ;  $8\frac{1}{2} \times 4$ .

The same.

Another copy of the same Subḥat-ul-Abrâr, with the prose preface.

Written in a minute Nasta'liq, in four columns, within gold and coloured borders, with a small decorated frontispiece. The headings are written in red.

Dated, Shawwâl, A.H. 1061.

Scribe محمد علي الشيرازي

## No. 196.

fol. 152; lines 14; size  $10\frac{1}{4} \times 6\frac{1}{4}$ ;  $6 \times 3\frac{1}{2}$ .

يوسف و زليخا

YÛSUF-WA-ZALÎKHÂ.

The romantic poem of Yûsuf and Zalikhâ (Joseph and Potiphar's wife). See No. 179 above.



Beginning as usual:—

الهي غنچه اميد بكشاي  
گلي از روضه جاويد بهماي

This excellent and most valuable copy of the *Yūsuf Zalikhā*, once worth one thousand *Muhurs*, was presented to Jahāngir in the fifth year of his reign by 'Abd-ur-Rahīm Khān Khānān, son of the celebrated Bairām Khān. It was transcribed by the famous calligrapher Mir 'Alī of Herāt, and is dated the end of Ramaḍān, A.H. 930.

The poem *Yūsuf Zalikhā* represents the story of Joseph in Chapter XII of the Qur'ān. This chapter contains one hundred and eleven verses, and, unlike others, deals with only one subject. Jalāl ud-Dīn 'Abd-ur-Rahmān bin Abū Bakr as-Suyūṭī, جلال الدين عبد الرحمن بن ابو بكر السيوطي (d. A.H. 911 = A.D. 1505) in his *Itqān* (see Hāj. Khal., vol. i., p. 469; see also Brock, ii., p. 145, where Siyātī's numerous works are enumerated) says that this chapter was given by the prophet to those Madinese who embraced Islām at Makkah before the Hijrah. But al-Bayḍāwī\* informs us that this chapter was revealed at Makkah on the occasion when the Quraysh, instigated by certain Jewish Rabbins, thought to puzzle the prophet by demanding of him the story of Joseph with the circumstances relating to the removal of Jacob's family to Egypt. In this Bayḍāwī is supported by several other authors.

This Qur'ānic story has been one of the most favourite subjects of poetical compositions among the Persian and Turkish poets. For a long time it was a popular notion that Firdausi was the first poet who gave a poetical version of this story of Joseph and Potiphar's wife; but it has lately been shown that Abū Mu'ayyad of Balkh and Bakhtiyār, or Ahwāz before him, had made this romance the subject of a poem (see Browne's *History of Persia*, vol. ii., p. 146). It seems almost certain that 'Am'aq of Bukhārā (d. A.H. 1149 = A.D. 1736) was the first after Firdausi to write a *Yūsuf Zalikhā*. His Maṣnawī can be read in two different metres. 'Am'aq was followed by many, such as Jāmī

\* The famous Qāḍī Nāṣir-ud-Dīn Abū Sa'īd 'Abd Ullah bin 'Umar al-Bayḍāwī, قاضي ناصر الدين ابو سعيد عبد الله بن عمر البيضاوي (died, according to the *Wāfi bil-Wafayāt*, in A.H. 685 = A.D. 1286, and according to *Al-Yāfi'i* in A.H. 692 = A.D. 1292, but according to Ḥamd Ullah Mustawfi, who mentions Bayḍāwī's *Niẓām-ut-Tawārīkh*, composed in A.H. 674 = A.D. 1275, as one of his authorities, in A.H. 710 = A.D. 1310) the author of the well-known commentary on the Qur'ān called *Anwār al-tanzīl wa asrar al-ta'wīl* (see Hāj. Khal., vol. i., p. 469), and of many other works (see Brock, ii., pp. 416-418).



(d. A.H. 898 = A.D. 1492); Qâsim Khân Manjî; Amîr Humâyân (d. A.H. 979 = A.D. 1571); Nâzîm of Herât (d. A.H. 1081 = A.D. 1670), who commenced the poem in A.H. 1058 = A.D. 1648 and completed it in A.H. 1072 = A.D. 1661; Shaukat, the governor of Shîrâz under Fath 'Alî Shâh. (In 1811, when Sir Gore Ouseley was staying at Shîrâz, this poet was about twenty-two years of age; see *Notices of Persian Poets*, p. 50.) Mirzâ Jân Tapîsh of Dehli, son of Yûsuf Beg Khân of Bukhârâ, also wrote a Yûsuf Zalikhâ (see Sprenger, *Oude Cat.*, p. 297). According to a Târikh, quoted in *Ethé, India Office Lib. Cat.*, No. 1729, Tapîsh died in A.H. 1220 = A.D. 1805.

Among the poets who composed Turkish versions of the romance the following, among others, may be enumerated:—Shaykh Hamd Ullah bin Aqâ Shams-ud-Dîn Muḥammad, poetically called Hamdî (d. A.H. 909 = A.D. 1503); Maulânâ Shams-ud-Dîn Ahmad bin Sulaymân, known as Ibn-i-Kamâl Pâshâ (d. A.H. 940 = A.D. 1533); 'Abd-ud-Dalîl al-Baghdâdî, poetically called Dihni (d. A.H. 1023 = A.D. 1614); Bihishti (d. A.H. 979 = A.D. 1571); Shikârî; Khalîfah, who composed his poem in A.H. 970 = A.D. 1562; Nî'mat Ullah al-Hânâzî; Muḥammad Kâmi; Sinân bin Sulaymân (a noble of the court of Sultân Bâyezîd Khân); and Yahyâ Beg, who died after A.H. 990 = A.D. 1582.

Jâmi's Yûsuf Zalikhâ is admitted on all hands to be the best Maṣnawî poem on the subject and has obtained the widest celebrity. "With us," says Mr. Fitzgerald, in his notice of Jâmi's life prefixed to his translation of *Salâmân and Absâl*, "his name is almost wholly associated with his Yûsuf and Zalikhâ, the Bahârîstân, and this present *Salâmân and Absâl*, which he tells us is like to be the last product of his old age. And these three count for three of the brother stars of that constellation into which his seven best mystical poems are clustered under the name of *Heft Aurang*—those Seven Thrones to which we of the West and North give our characteristic names of 'Great Bear' and Charles's Wain."

Of all the works of Jâmi (for which see Nos. 179 and 180, etc.) the Yûsuf and Zalikhâ is no doubt the most popular. No Persian student in India is ever tired of reading the poem; and he makes it a point to learn some of its finest verses by heart in the same way as he commits to memory some of the fine verses from the *Gulistân* of Sa'dî and the *Diwân* of Ḥâfiz. In Europe, too, the merits of the poem have been duly acknowledged: "Le poème" (says Thornton) "des amours de Joseph et de Zulikha est considéré par les juges compétents de la littérature comme le plus bel ouvrage qui existe en Orient."

This romance, as I have noticed before, has been a common subject of poetical composition among the romantic poets whose dates range from the fourth to the present century of the Muḥammadan era, but the most celebrated rendering of the legend is that by Jâmi, who has decorated it with all the graces of poetry.



The MS. is written in a perfect minute Nasta'liq, within gold illuminated borders, on fine thick, gilt-edged paper, with many coloured and gold floral-designed margins, and a most luxuriously-adorned double-page 'unwân. Foll. 2<sup>b</sup> and 3<sup>a</sup> contain two beautiful richly illuminated stars. Foll. 1<sup>b</sup>, 2<sup>a</sup>, 56<sup>b</sup>, 60<sup>a</sup>, 78<sup>b</sup>, 101<sup>b</sup>, and 152<sup>a</sup> contain full-page and highly finished illustrations in the best Persian style.

From the magnificent appearance and the exquisite decorations of the MS., as well as from the name of the scribe, it can at once be concluded that this copy of the Yûsuf Zalikhâ is no other than the one, worth one thousand *muhurs*, which was presented to Jahângir by 'Abd-ur-Rahûm Khân Khânân on Monday, the 2nd of Muharram, A.H. 1019, at Akbarâbâd—a fact of which the following mention is made by the contemporary historian of the emperor in Maâsir-i Jahângirî, fol. 33<sup>a</sup>:—

در روز دو شنبه دوم مصرم سنه هزار و نوزده دار الخلافه  
اکبرآباد بسایه چتر آسمان پایه ارایش پد یوسف . . . . و درین روز  
یوسف زلیخائی بخط ملا میر علی مصور و مذهب که هزار مهر  
قیمت داشت و سپه سالار خاندانان بطریق پیشکش ارسال داشته  
بود معروض گردید الخ

Maulânâ Mir 'Alî ul-Kâtib, son of Maulânâ Mahmûd Rafiqî, was one of the most accomplished Nasta'liq writers. He was born in Herât, but grew up in Mashhad, and spent part of his life in Bukhârâ. The author of the Mirât-ul-Âlam, fol. 417, says that, according to some, Mir 'Alî was a pupil of Maulânâ Sultân 'Alî, *d. c. A.H. 920 = A.D. 1514*, to whom as a calligrapher Mir 'Alî is preferred; but that others conceive him to have been a pupil of Maulânâ Zayn-ud-Dîn, who was a pupil of Sultân 'Alî, and died in A.H. 918 = A.D. 1512. The same author mentions that Mir 'Alî went to Mâwarâ-un-Nahr in A.H. 918 = A.D. 1512, and died there in A.H. 924 = A.D. 1518. But the date of transcription of this copy, viz., A.H. 930 = A.D. 1523, proves that the date of the scribe's death, given by the author of the Mirât-ul-Âlam, is erroneous. Moreover, Mir 'Alî's contemporary biographer, Sâm Mirzâ, in his Tuḥfa-i-Sâmi, composed in A.H. 957 = A.D. 1550, distinctly says that in A.H. 945 = A.D. 1538 Mir 'Alî went to Mâwarâ-un-Nahr; and a chronogram composed by Mir 'Alî on the occasion of the foundation of a Madrasah in Bukhârâ, A.H. 942 = A.D. 1535, and quoted (as stated in Rieu, ii., p. 531) by Râqim, suggests that he was then residing in that city. Other authors refer his death to A.H. 951 = A.D. 1544 and A.H. 957 = A.D. 1550. See Dorn, *Mélanges Asiatiques*, vol. ii., p. 43.



Mir 'Alī was also a good poet, and adopted the *Takhlūs Majnūn*. He wrote several treatises on the different characters of caligraphy.

The colophon runs thus:—

تمت الكتاب بعون الملك المستعان علي يد العبد الضعيف  
مير علي في اواخر رمضان سنة ثلاثين و تسعمائة بمدينة الهرة

### No. 197.

fol. 156; lines 14; size  $10\frac{3}{4} \times 6\frac{3}{4}$ ;  $7 \times 3\frac{3}{4}$ .

The same.

Another fine copy of the *Yūsuf Zalikhā*, dated A.H. 1018, due to the penmanship of the celebrated caligrapher Mir 'Imād, who flourished during the reign of *Shāh 'Abbās I.* (A.H. 985–1038 = A.D. 1577–1628), and was assassinated in A.H. 1024 = A.D. 1615.

The poem is introduced by the following *Rubā'ī*:—

خوشر ز کتاب در جهان یاری نیست  
در غمکده زمانه یاری نیست  
هر لحظه ازو بکوشه تنهایی  
صد راحت است و هرگز آزاری نیست

Written in a beautiful perfect *Nasta'liq*, within coloured and gold decorated borders, on fine thick paper, with floral designed margins and a sumptuously illuminated double-page 'unwān. The headings are written in blue and gold throughout.

Foll. 42<sup>b</sup>, 59<sup>a</sup>, 62<sup>a</sup>, 85<sup>a</sup> and 124<sup>b</sup> contain full-page illustrations in the best Persian style.

### No. 198.

fol. 135; lines 15; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3$ .

The same.

An ordinary copy of the *Yūsuf-n Zalikhā*.



Written in ordinary Nasta'liq, within coloured borders, with a small frontispiece. The headings are written in red. Scanty notes and word-meanings are found on the margins in some places.

Not dated, apparently 17th century.

No. 199.

fol. 83; lines 14; size  $8 \times 4\frac{3}{4}$ ;  $6 \times 3\frac{1}{4}$ .

خرن نامه اسکندري

KHIRAD NÂMA-I-ISKANDARÎ.

A copy of the Khirad Nâma-i-Iskandari of Jâmi (see 179, 7 above).  
Beginning as usual:—

الهي كمال الهي تر است  
جمال جهان بادشاهي تر است

Written in ordinary Nasta'liq.

Dated the 5th Rama'dân, A.H. 1253.

Scribe عبد الرزاق

No. 200.

fol. 303; lines 15; size  $9 \times 6\frac{1}{2}$ ;  $5\frac{1}{2} \times 3\frac{1}{4}$ .

ديوان اول

DÎWÂN-I-AWWAL.

Another fine old copy of Jâmi's first diwân. The contents of this copy agree with those of No. 179, 8, with a slight difference in some places.



Contents:—

fol. 1<sup>b</sup>. The usual prose preface, beginning with the line:—

بسم الله الرحمن الرحيم  
هست صلی مرخوان کریم

The preface is followed by the usual Qasidas, Tarji'ât, and Maṣnawis, as in Rosen, p. 233.

fol. 64<sup>b</sup>. The usual short Maṣnawī at the end of the first part of the first diwān on fol. 244<sup>a</sup> in No. 179, 8, beginning:—

جامی اگر یافت درین کشت زار الخ

This Maṣnawī is followed by a Rubā'i:—

تا ده بودم بسی زبون افتاده الخ

which is found at the end of the earlier preface in No. 184.

fol. *ibid.* The usual initial Ġazal of the second part of the first diwān, beginning:—

بسم الله الرحمن الرحيم  
اعظم اسماء علیم حکیم

fol. 67<sup>b</sup>. Beginning of the usual alphabetical Ġazal:—

یا من بدا جمالك في كل ما بدا الخ

fol. 295<sup>a</sup>. The usual Musammat, beginning:—

الا ای ماه اوج دلربائی الخ

The Musammat is followed by the short Ġazal, beginning:—

رخ زرد دارم ز دوری آن در الخ

corresponding to fol. 238<sup>a</sup>, line 12 in No. 184 above.

fol. *ibid.* Muqatta'ât, beginning with the usual initial Qit'ah in No. 184 above:—

دلا منمشین درین ویرانه چون چغد الخ

Several Rubā'is are intermixed with the Qit'as.

fol. 298<sup>a</sup>–304<sup>a</sup>. Purely Rubā'is.



Written in a clear Nasta'liq, within gold and coloured borders, with a small faded frontispiece.

Not dated, apparently 16th century.

### No. 201.

fol. 178; lines 15; size  $7\frac{1}{2} \times 5$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

Selections of Ġazals, Rubā'is, and Muqatta'āt from the three diwāns. Beginning with the initial alphabetical Ġazal of the third diwān:—

برآمد شاه عشق از طور مینا  
وزالجا زد علم بر دیر مینا

fol. 155-178. Rubā'is and Muqatta'āt.

The greater part of the selection consists of the third diwān.

The folios towards the end of the MS. are badly damaged and pasted over with paper.

Written in an ordinary Nasta'liq, within red borders. In many places spaces for Ġazals are left blank.

Not dated, apparently 17th century.

### No. 202.

fol. 120; lines 11; size  $7 \times 5$ ;  $4\frac{3}{4} \times 3$ .

بهارستان

### BAHĀRISTĀN.

A pretty, small copy of the Bahāristān. See No. 179, 17, above. Beginning as usual.

Written in a clear Nasta'liq, within gold and blue borders, on fine, thick, yellow paper, with a small illuminated frontispiece in the beginning.

Dated A.H. 966.



## No. 203.

fol. 249; lines 19; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

شواهد النبوة

SHAWÂHID-UN-NABÛWAT.

A fine copy of the Shawâhid-un-Nabûwat. See No. 180, 4, above.

Beginning as usual.

The first eight and the last eleven folios are supplied in a modern hand.

Written in a fine, clear Naskh, within gold and coloured borders.

Not dated, apparently 16th century.

## No. 204.

fol. 360; lines 17; size  $10\frac{1}{2} \times 6\frac{1}{2}$ ;  $7\frac{1}{2} \times 4$ .

نفحات الانس

## NAFAHÂT-UL-UNS.

A splendid, useful copy of the Nafahât-ul-Uns (see No. 180, 5, above).

Beginning as usual.

This copy contains useful notes and learned explanations on the margin, and an index (incomplete) in alphabetical order at the beginning.

This copy was written, as stated in the colophon, for the library of Dîn Muhammad Khân, the son of Jâni Beg Sultân and 'Abd Ullâh Khân Uzbek's sister. Dîn Muhammad Khân ascended the throne of Samargand on the death of 'Abd-ul-Mu'min Khân, the son of 'Abd Ullâh Khân, in A.H. 1006 = A.D. 1598. He was wounded in a battle fought against Shâh 'Abbâs the Great, and died shortly after. (See Beal's Biogr. Dictionary, p. 122.)



Written in a beautiful clear Nasta'liq, within coloured and gold ruled borders, with an illuminated frontispiece.

The colophon dated 15th Ramaḍān, A.H. 1003, runs thus:—

قد اتفق الفراغ عن اتمام هذا الكتاب . . . . . خمس عشر من  
شهر رمضان يوم الاربعاء سنة ثلاث و الف من هجرة النبوة . . . .  
معلوم ضمير منير . . . . . بوده باشد که نوشته شد از برای کتابخانه  
شاهزاده ارجمند . . . . . زبدة سلاطین زمان ابو النصر دین محمد  
سلطان ابداء (sic) دولته . . . . . الخ

A seal of the above-named prince dated A.H. 999 is fixed in the end of the MS.

### No. 205.

fol. 296; lines 21; size  $8\frac{3}{4} \times 5$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

The same.

Another beautiful copy of the Nafahāt-ul-Uns, dated A.H. 1016.

Beginning as usual.

The first fifteen folios contain valuable marginal notes and interlinear glosses.

Written in a fine minute Naskh, within gold and coloured borders, with a small illuminated frontispiece.

The original folios are placed in new margins.

### No. 206.

fol. 290; lines 21; size  $10 \times 6\frac{1}{2}$ ;  $6\frac{3}{4} \times 4$ .

The same.

Another copy of the Nafahāt with useful explanations and notes.

An incomplete index, containing only two hundred and eighty-nine names, is added at the beginning in a later hand.



Written in an ordinary Nasta'liq, within gold and coloured borders, with a small illuminated frontispiece.

Dated A.H. 1074.

Scribe محمد قاسم بن عوض محمد البخاري

No. 207.

fol. 128; lines 19; size  $7\frac{3}{4} \times 4\frac{1}{4}$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

خلاصة النفحات

KHULÂṢAT-UN-NAFAHÂT.

An abridgment of the Nafahât-ul-Uns, dated A.H. 923.

Author جلال, Jalâl.

This simple name of the author of this abridgment occurs only in the following opening line:—

الضد لله رب العالمين و الصلوة و السلام . . . . . اما ميگويد  
خاک قدم درویشان جلال پریشان الخ

The author is probably Shaykh Jalâl Harawi, the son of Khwâjah Muḥammad bin 'Abd-ul-Malik. He flourished during the time of Sultân Ḥusayn Bâygarrâ, and was a disciple of Maulânâ Shams-ud-Din Muḥammad Râhî of the Naqshbandiyah order. See Ḥabîb-us-Siyar, vol. iii., Juz 3, p. 348. The author of the Ṣuḥuf-i-Ibrâhîm says that Shaykh Jalâl Harawi was the grandson of Jâmi, and died after the age of seventy.

The name of the person (written in red on fol. 2\*, line 8) to whom the work was dedicated, and which might have helped me in the identification of the author, has been rubbed out.

The biographical notices are very meagre, without date or details. They begin on fol. 7\* with Shaykh Abû Ḥâshim and end with Ḥâfiz of Shîrâz.

Written in a fair minute Nasta'liq, within gold and coloured borders, with a small illuminated, but faded, frontispiece.



## No. 203.

fol. 719; lines 20; size  $11\frac{3}{4} \times 7\frac{3}{4}$ ;  $9\frac{3}{4} \times 5$ .

مكاشفات علي اكبر واهبي

MUKĀSHIFĀT-I-'ALĪ AKBAR WAHABĪ.

A commentary on the Nafahāt, divided into two parts.

Author علي اكبر, 'Alī Akbar.

Beginning with an Arabic preface on fol. 3<sup>b</sup> :—

الصدق لله الذي اوحى الاشياء عن عدم وعدم العدم الخ

In the preface the commentator, who designates himself علي اكبر, says that he began the work in Dilqa'd, A.H. 1197, and completed it, as stated at the end of the first part on fol. 397<sup>b</sup>, in Shawwāl, A.H. 1198. The date of completion is also expressed by the above title of the work, which serves as a chronogram.

The commentator does not deal at length with the lives of the saints noticed in the Nafahāt, but gives long and detailed explanations of the Sūfic expressions used in the text, illustrating them by quotations from the Qur'ān and the sayings of the prophet and other holy personages.

The various Sūfic principles adopted by the saints are described under each name.

The biographical notices begin as usual with ابو هاشم الصوفي, Abū Hāshim.

The second part begins on fol. 400<sup>b</sup> with a short prose preface :—

الصدق لمن لا وجود لسواه فلا يشهد الخ

This part begins with احثف الهمداني and ends with محمد بن الفضل البلخي.

On comparing this copy with the printed edition of the text it will be seen that about five hundred notices are wanting.

An index of the names is given at the beginning of each of the parts.



A commentary on the difficult passages of Jâmi's *Nafahât* by Radi-ud-Dîn 'Abd-ul-Gafâr Lâri (d. A.H. 912 = A.D. 1506), a disciple of Jâmi, is mentioned in Rieu, p. 350. See also *Târikh-i-Rashidi*. See Notice of *Târikh-i-Rashidi*, by Prof. Salemann: *Mélanges Asiatiques*, Bulletin Acad. Imp. St. Pétersbourg, tome ix., 1887, p. 340.

Written in an ordinary clear Nasta'liq, within coloured borders.  
Not dated, apparently 18th century.

## No. 209.

fol. 31; lines 17; size  $8\frac{3}{4} \times 5\frac{1}{4}$ ;  $5\frac{3}{4} \times 3$ .

شرح رباعیات

SHARH-I-RUBÂ'YÂT.

A copy of Jâmi's commentary on his own *Rubâ'is*. (See No. 180, 9, above.)

Beginning:—

حمداً لاله هو بالصد حقیق الہ

Written in an ordinary Nasta'liq.

Dated 10th Dilqa'd, A.H. 1185.

Scribe شمس الضعی بن ولی محمد

## No. 210.

fol. 27; lines 14; size  $8 \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

رسالہ لوايح

RISÂLA-I-LAWÂ'ÎH.

An old, but undated, copy of the *Lawâ'ih*. See No. 180, 10, above.

Beginning:—

لا احصي ثناء عليك كيف وكل ثناء الہ



This copy contains marginal notes and interlinear glosses throughout.  
Written in ordinary Nasta'liq, within gold and coloured borders,  
with a small faded frontispiece.

Not dated, apparently 16th century.

No. 211.

fol. 18; lines 15; size  $8\frac{3}{4} \times 5$ ;  $6\frac{3}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of the same Lawā'ih.

Beginning as above.

Written in a bold, fair Nasta'liq.

Dated the end of Rabi' I., A.H. 1112.

Scribe یار محمد چشتی

No. 212.

fol. 147; lines 15; size  $8\frac{3}{4} \times 5$ ;  $6\frac{3}{4} \times 2\frac{3}{4}$ .

نقد النصوص في شرح نقش الفصوص

NAQD AN-NŪṢUṢ FÎ SHARḤ-I-NAQSH  
AL-FUṢŪṢ.

Jāmi's commentary on the نقش الفصوص, the extract which  
Muḥi-ud-Din Ibn ul-'Arabi (d. A.H. 638 = A.D. 1240) himself made from  
his well-known mystic work فصوص الحکم.

Beginning:—

الصد لله الذي جعل صفائح قلوب ذوي الهمم الخ

This work is wanting in the copy of Jāmi's Kulliyāt mentioned  
above.



In the preface Jāmi states that as Muwayyad-ud-Dīn al-Janādī (*d. c. A.H. 690 = A.D. 1291*; see Brockelmann, vol. i., p. 451) the first commentator of the *Fuṣūṣ al-Hikam* and *Shaykh* Sa'd-ud-Dīn Sa'id al-Fargānī (*d. A.H. 699 = A.D. 1299*; see Brockelmann, vol. i., p. 450) who wrote a commentary on the *Qaṣīdah* of *Shaykh* 'Umar Ibn al-Fāriḍ (*d. A.H. 632 = A.D. 1234*), and several others distinguished themselves by writing commentaries on the works of distinguished saints, he (Jāmi) desiring to be ranked among them, wrote the present commentary on the *نقش الفصوص* of Ibn-ul-'Arabī.

The date of composition, A.H. 863, is given in the following concluding line:—

پیوست بخوشترین مرالعام  
در همتصد و شصت و سه باتمام

For other copies: see *Ethé*, *Bodl. Lib. Cat.*, No. 894, 9; No. 895, 4, and No. 976; *Ethé*, *Ind. Office Lib. Cat.*, No. 1357, 10; *W. Pertsch*, *Berlin Cat.*, p. 274, No. 1; see also *Hāj. Khal.*, vol. vi., p. 380.

Written in ordinary *Nasta'liq*.

Dated Sunday, 11th *Dil Hāj*, A.H. 1106.

### No. 213.

fol. 127; lines 17; size  $7\frac{1}{2} \times 5$ ;  $6 \times 3\frac{1}{4}$ .

شرح رکنی

### SHARH-I-RUKNĪ.

A commentary on the well-known versified treatise on riddles and logography of *امیر کمال الدین حسین بن محمد الحسن المعروف به*, *Amir Kamāl-ud-Dīn Ḥusayn bin Muḥammad al-Hasan*, known as *Mir Ḥusayn al-Nisābūrī*, who lived at the court of *Sultān Ḥusayn Mirzā* (A.H. 873-911 = A.D. 1468-1505). See *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 340. *Mir Ḥusayn* composed his treatise at the request of the celebrated *Mir 'Alī Shīr*, the prime minister of the above-named *Sultān*, and died, as the commentator says at the end of this commentary, on Wednesday, the 9th *Dilqa'd*, A.H. 904 = A.D. 1498.

Commentator *رکنی*, *Ruknī*.



Beginning with the initial lines of the original treatise:—

بنام آنکه از تالیف و ترکیب  
معماي جهانرا داد ترتیب  
کشاید از معما نام اما  
شد از نامش کشاده هر معما

The commentator, a favourite pupil of Mir Ḥusayn, does not distinctly state his name, but adopts the poetical title of رکنی, Ruknī, and so designates himself in the preface, which runs thus:—

اما بعد معروض آنکه فقییر صادق رکنی عاشق میگوید که در  
زمان جوانی و ایام کامرانی بعشق و عاشقی شعر و شاعری و به  
معما خوانی میل تمام داشتم از آن در مالزمت جناب میادیت  
پناهی فضیلت دستگاهی امیر کمال الدین حسین ابن محمد الحسن  
مشهور به میر حسین نیشابوری کسب علم معما میکردم الخ

In this preface the commentator says that in his youth, feeling a keen inclination for studying poetry and riddles, he very attentively listened to the riddles of his illustrious master, Mir Ḥusayn, which, he says, were highly appreciated by the celebrated Jāmī. He further states that as Mir Ḥusayn left no commentary to his treatise on riddles, he, as a faithful pupil, wrote the present one on his master's work, and added thereto Mir Ḥusayn's enigmatic verses on the ninety holy names of God (which he says are omitted in the original treatise), with short explanations. These names begin in this copy on fol. 3<sup>b</sup> with الله and end on fol. 13<sup>a</sup> with الصبور.

On fol. 13<sup>b</sup> the commentator gives the definition and description of معما as rendered by Sharaf-ud-Dīn al-Yazdī, d. A.H. 858 = A.D. 1454, the author of the Zafar Nāmāh, a well-known history of the reign of Timūr (see Rien, i., p. 173<sup>a</sup>) in his منتخب حلل مطرز (see Rien Suppl., No. 193, and Ethé, Bodl. Lib. Cat., No. 1345), and by Jāmī in his treatises on the same subject (see No. 180, 11–14, above).

On fol. 14<sup>b</sup> the commentator, after mentioning the name of his benevolent patron Mir 'Alī Shīr, حضرت نعیم, who, he says, was well versed in the art of riddles, suggests that the beginners in this art should, in the first



place, choose the treatise of Mir 'Alī Shīr on riddles, and then study the present commentary on Mir Ḥusayn's treatise.

The date of composition of this commentary, A.H. 916, is expressed by the words شرح رکنی بنویس in the following versified chronogram at the end:—

تاریخ کتاب شرح اگر میطلبی  
بنویس حساب شرح رکنی بنویس

The original text, that is Mir Ḥusayn's treatise on riddles, which is known by various titles, such as رساله در معنا — رساله معنی — رساله میر حسین and معانی حسین — معنیات — رساله فی المعانی, is noticed in Rieu, ii., p. 650<sup>a</sup>; Rieu Suppl., pp. 126<sup>a</sup> and 127<sup>b</sup>; Ethé, Bodl. Lib. Cat., Nos. 1353–1355; Ethé, Ind. Office Lib. Cat., No. 2049; W. Pertsch, p. 116, and Berlin Cat., p. 81; J. Aumer, p. 43; Cat. Codd. Or. Lugd., Bat. i., p. 360; H. Khal., v., p. 638; Rückert in Wiener Jahrbücher, vol. 44, p. 89, and Gracin de Tassy in Journal Asiatique, 1847, vol. x., p. 357.

For other copies of this commentary: see Rieu Suppl., p. 126<sup>a</sup>; Ethé, Bodl. Lib. Cat., No. 1356; Ethé, Ind. Office Lib. Cat., No. 2050. Besides this there exist four other commentaries on Mir Ḥusayn's treatise on riddles—one by Diyā-ud-Dīn al-Urdābādī; another by 'Abd-ul-Wahhāb al-Ṣābūnī; a third by Jāmī, and a fourth, in Turkish, by Surūrī. See W. Pertsch, Berlin Cat., p. 884, and H. Ethé, Neupersische Litteratur, p. 345.

A few scattered notes and corrections are found in some places on margins.

Written in ordinary Nasta'liq, within coloured borders.

Not dated, apparently 17th century.

#### No. 214.

fol. 35; lines 15; size  $7\frac{1}{4} \times 4$ ;  $5\frac{1}{2} \times 2\frac{1}{2}$ .

دیوان همايون

### DÎWÂN-I-HUMÂYÛN.

The lyrical poems of Amīr Humāyūn.



Beginning:—

ای زاتش جلال تو دوزخ زبانه  
وز مزرعه جمال تو فردوس دانه

Amir Humāyūn, امیر همايون الاسفرائيني, according to the statements of very reliable authorities, was a native of Asfarā'in, and was descended from a noble Sayyid family of that place; but Taqī Aḥādī, fol. 803<sup>a</sup>, followed by some less trustworthy authorities, calls the poet Samarqandī, or a native of Samarqand. In his early youth, Humāyūn went to Tabriz and entered the court of Sultān Ya'qūb (A.H. 884-896 = A.D. 1479-1490), who showed great favours to the poet and gave him the title of خسرو کوچک or the "Younger Khusraū." Humāyūn died in Armak, in the neighbourhood of Kāshān, in A.H. 902 = A.D. 1496. See Sprenger, *Oude Cat.*, pp. 20 and 432; Ethé, *Bodl. Lib. Cat.*, No. 978. Rien, ii., p. 735, places the poet's death in A.H. 908 = A.D. 1502.

For notices on the poet's life: see *Tuhfa-i-Sāmi*, fol. 32<sup>b</sup>; *Haft Iqlīm*, fol. 230<sup>b</sup>; *Majma'un-Nafā'is*, vol. ii., fol. 536<sup>a</sup>; *Ātāsh Kadah*, p. 94; *Riyāḍ-ush-Shu'arā'*, fol. 466<sup>b</sup>; *Nashtar-i-'Ishq*, fol. 2039; *Natā'ij-ul-Afkār*, p. 464, etc.

The author of the *Nashtar-i-'Ishq* quotes the following two initial lines of two of the poet's *Gazals*, which he says were inscribed on the poet's tomb according to his wish:—

(۱) من و خیال غزالی و چشم گرایی  
گرفته کوه صفت گوشه بیابانی

found on fol. 34<sup>b</sup> in this copy.

(۲) میا بر سر مرا روزی که میرم در وفاي تو  
که ترسم زنده گردم باز افتم در بلای تو

found here on fol. 30<sup>a</sup>. Instead of *که ترسم* in the second part of the second verse, our copy reads *مبادا*.

The *Gazals* are alphabetically arranged, except the first one, and they begin thus on fol. 2<sup>a</sup>:—

بی تو جایی که شود خاک دل چاک انجا  
تا ابد ناله برآید ز دل خاک انجا



fol. 35<sup>b</sup>. Some Fards, or single verses, beginning:—

مائد بدان که این غم ما را ندیده باشی  
 يك لحظه ترك ما كم ما را ندیده باشی

Written in ordinary but firm Nasta'liq, within gold-ruled borders.  
 Dated A.H. 1045.

### No. 215.

fol. 39; lines 8-9; size  $9\frac{1}{4} \times 6\frac{3}{4}$ ;  $6\frac{1}{4} \times 1\frac{1}{4}$ .

دیوان بنائی

### DÎWÂN-I-BANÂ'Î.

A rare collection of the lyrical poems of Banâ'î, arranged in alphabetical order.

Beginning:—

زهی از لعل شیرین تو شور افتاده در سرها  
 زده لیشکر از رشک قدس بر خویش خنجرها

Maulânâ Kamâl-ud-Din Banâ'î, whose original name was *Shîr 'Alî*, مولانا کمال الدین شیر علی المتخلص به بنائی بن اومتناد محمد خان معمار الهروی, was the son of Muḥammad Khân Mî'mâr. He was a native of Herât in Khurâsân, and was the pupil of Muḥammad Yaḥyâ bin 'Ubayd Ullâh. He derived his poetical name of Banâ'î probably from the profession of his father, بنا, an architect. Besides being a good poet and a great Sûfî, he distinguished himself in music and calligraphy. Regarding his poetical talent and his achievement in the art of music, the poet himself says, on fol. 200<sup>b</sup> of his well-known Maṣnawî, the Bâg-i-Iram (Asiatic Society copy, referred to hereafter):—

صد غزال از غزل شده رام  
 بمعنا برآمده نام  
 در میان علوم تحقیقی  
 کرده کسب فنون موسیقی



It is said that when Sultān Ya'qūb (A.H. 884-896 = A.D. 1479-1490) once requested Sultān Husayn Mirzā (A.H. 873-911 = A.D. 1468-1505) to send him some distinguished persons skilled in different arts, the latter selected Banā'i alone on account of his extraordinary genius and versatile learning.

According to some biographers the celebrated Mir 'Alī Shīr (d. A.H. 906 = A.D. 1500) was jealous of Banā'i's celebrity; and it is said that on one occasion Banā'i incurred the hatred of Mir 'Alī Shīr on account of a sarcastic remark which he passed on the learned wazīr. The poet, therefore, left Herāt and went to 'Irāq, where he entered the court of Sultān Ya'qūb. After some time he returned to his native place, and tried to regain the favour of Mir 'Alī Shīr by addressing a Qasidah in his praise, which, however, was not approved by him. Enraged at this, the poet substituted the name of Sultān Aḥmad Mirzā (A.H. 873-899 = A.D. 1468-1493) for that of 'Alī Shīr, and sent the following versified satire to the latter:—

دخترالی که بکر فکر من اند  
هریکی را بشوهری دادم  
آنکه کابین لداد عین بود  
زو کشیدم بدیگری دادم

This enraged the wazīr to such an extent that he obtained a death-warrant against Banā'i. The poet fled to Māwarā-un-Nahr, where he was kindly received by Sultān 'Alī Mirzā, the grandson of Sultān Abū Sa'īd Mirzā. Such was the sad state of affairs between Banā'i and 'Alī Shīr, as we learn from the biographers, but on fol. 135\* of the *Bāg-i-Iram* (A. S. B. copy) we see that the poet speaks of the wazīr in high terms, and greatly esteems his talents in Persian and Turkish poems, and introduces him to us in this way:—

بود ما را امیر دانا دل  
فضلش از جمله فاضلین فاضل  
فاضلی کاملی فصیح زمان  
بعلی شیر مشتهر بجهان

In the latter part of his life Banā'i wrote poems in imitation of Ḥāfiẓ, using the *Takhalluṣ* of Ḥālī. He was killed in the massacre of Shāh Ismā'īl Šafawī in Samarqand, A.H. 918 = A.D. 1512.

Notices on Banā'i's life will be found in *Tuḥfa-i-Sāmī*, fol. 96\*; *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 343; *Haft Iqlīm*, fol. 199\*; *Taqī*



Aḥādī, fol. 147<sup>a</sup>; Majma'-un-Nafā'is, vol. i., fol. 57<sup>a</sup>; Riyād-ush-Shu'arā, fol. 60<sup>a</sup>; Khulāṣat-ul-Afkār, fol. 32<sup>a</sup>; Khazāna-i-Āmirah, fol. 113<sup>a</sup>; Ṣuḥuf-i-Ibrāhīm, fol. 123<sup>a</sup>; Naṣhtar-i-'Ishq, fol. 266; Natā'ij-ul-Afkār, p. 66, etc. See also Sprenger, Oude Cat., p. 372; Mehren, p. 41; Notices et Extraits, iv., p. 289; Stewart Cat., p. 73.

This copy contains only a small number of Ġazals. Taqī Kāshī (see Sprenger, Oude Cat., p. 373) has seen six thousand verses of Ġazals and Qasidas of the poet.

The copy is slightly imperfect at the end, and breaks off with only one Ġazal of the letter ي.

The last line runs thus:—

ای ہائی ہر زمان جان میکشی پیش مکش  
تا یکی در پیش مردم خود نمائی میکنی

Written in ordinary clear Nasta'liq.

Not dated, very modern.

### No. 216.

fol. 33; lines 14; size 5½ × 3; 4½ × 2.

باغ ارم

### BĀĠ-I-IRAM.

A short selection from the Bāġ-i-Iram of Banā'i (see No. 215 above).

The MS. is without title; but I have identified it by comparing it with the copy of the Bāġ-i-Iram, No. Na 162, in the Asiatic Society, Bengal, mentioned on p. 102 in the Persian Catalogue of that Society by Shams-ul-'Ulamā Mirzā Ashraf 'Alī, who ascribes the poem to a certain Aḥādī. This accidental oversight of the learned Shams-ul-'Ulamā was probably due to a hasty reading of the following line on fol. 264<sup>a</sup> of his copy, in which Banā'i incidentally mentions the name of Aḥādī when citing an example—

چشم بکشا برآر پند ز گوض  
بندی از شین اوحدی بیوش



Banā'i, who adopts the poetical title of Hālī in this poem, mentions his own name more than once; for instance, on fol. 262\* (Soc. copy):—

حالی امر سخن طرازی چند  
در سخن این نشن درازی چند

Again on fol. 263\* :—

حالیا گرز دستت آید خیز  
رو در اصلاح کار خویش آویز

Beginning of the present selection :—

این چنین گفت راوی همدان  
که بعهد قدیم در همدان

Dr. Ethé, in his *India Office Lib. Cat.*, No. 194, when mentioning the works of Sanā'i, by an oversight assumes a copy of this selection of the *Bāg-i-Iram* to be the *Garīb Nāmāh* of Sanā'i (see my note on this point in No. 17).

The opening lines of this selection are found on fol. 49\* of the Society copy, where they run after the following heading :—

آغاز داستان بهروز عاقبت فیروز و بهرام نوصت انجام

The first bayt of the fragment of the *Bāg-i-Iram*, viz.—

هوکجا فتنه شدی پیدا  
بود چون فتنه در میان برها

quoted in Ethé, *Ind. Office Lib. Cat.*, No. 1391, is the twelfth line on fol. 11\* of this copy, corresponding to the sixth line on fol. 91\* of the Society's copy; and the last bayt of the same *Ind. Office Lib. copy*, viz.—

هرکه او از خدای ترسان نیست  
شک میاور درین که انسان نیست

is likewise the last bayt of the present selection, corresponding to the third bayt on fol. 114\* of the Society's copy.

Sām Mirzā in his *Tuhfa-i-Sāmī*, fol. 96\*, says that Banā'i dedicated his *Bāg-i-Iram* to Sultān Ya'qūb (A.H. 884–896 = A.D. 1479–1490); but this statement seems to be erroneous, since we see that the poet speaks



of this Sultān throughout in the past tense, and the words **الار الله** **برهانه** are always added after his name, which frequently occurs in the headings of the Society copy. Again on fol. 55<sup>b</sup> of the said copy we read:—

شمع اسلام نور دين جامي  
قدّم الله مرّه السامي

The words **قدّم الله مرّه** at once suggest that even Jāmi was dead at the time when Banā'i wrote the poem, while Sultān Ya'qūb's death took place two years earlier in A.H. 896 = A.D. 1490 (see also Ethé, Bodl. Lib. Cat., No. 987). It is possible that the poet dedicated it to his spiritual guide, Muḥammad Yahyā bin 'Ubayd Ullāh, who was then living, and whose praise the poet sings in the beginning of the poem.

From the Society copy, foll. 26<sup>a</sup>–32<sup>a</sup>, where the poet gives an account of his life and of the composition of his *Bāg-i-Iram*, we can gather the following informations.

That the poet, being harassed by his enemies, had to leave his home:—

وطن من كه غير اوطان بود  
صدر روي زمين غرامان بود . . . .  
همه بكشاده مطلب خون ريز  
بر من خسته كرده دندان تيز . . . .  
چون ز عد شد مرا بلای وطن  
بضرورت شدم جالای وطن

The poet then goes on to say that, after reading numerous books on different subjects, he found ethics to be the best of all; and by studying thoroughly the works on that subject:—

هر كتابي كه بود در اخلاق  
جستم از هر كه بود در افاق

he collected sufficient materials, and wrote the present work in poetry, which he preferred to prose:—

بهر الشا ديبر خامه من  
رقم نظم زد بنامه من



He further adds that in his present poem he has represented the right path under the garb of the fabulous story of Bahrām and Bahrūz—

ظاهره گر فسانه گوئی بود  
راه حق را بهانه جوئی بود . . . .  
آنچه مقصود ازین سوادم بود  
نفع خلق خدا مرادم بود

and says that he has distinctly named the authors of the Qit'as and verses which he has quoted in this work :—

هرچه اشعار کرده ام تضمین  
کرده ام نام قایلش تعیین

On fol. 30<sup>b</sup> the poem, like *Ethé*, Ind. Office Lib. Copy, No. 1390 and Stewart, p. 73, is called *نہال باغ ارم*

نام او شد نہال باغ ارم  
تا کہ روشن کند چراغ ارم

fol. 135<sup>a</sup>. Praise of Mir 'Alī Shīr.

fol. 142<sup>a</sup>. Praise of Sultān Ya'qūb.

On fol. 148<sup>b</sup> the poet speaks of Sultān Ya'qūb's library, which he says contained repeated copies of valuable books written by the distinguished caligraphers *Shaykh Maḥmūd*, Ja'far (pupil of Mir 'Alī, the inventor of *Nasta'liq*), and *Aẓhar*, a pupil of Ja'far (see *Ilāhī*, Sprenger, *Oude Cat.*, p. 78), and many of them by Yā'qūt :—

کاتب آن کتابها اکثر  
شیخ محمود و جعفر و اظهر  
خط یاقوت را نہایت لی  
چه نہایت کہ حد و غایت لی

He also speaks here of a valuable *Muraqqa'*, which contained the finest specimens of the handwritings of all the celebrated caligraphers and the paintings of the eminent persons, among whom the poet says *Khālil* and 'Abd-ul-Ḥai were the least celebrated—

کمترین مواضع اندر وی  
کارهای خلیل و عبدالحی



fol. 150<sup>a</sup>-151<sup>b</sup>. Short accounts of Sultān Ya'qūb's attendants, physicians, poets, astronomers, and musicians.

fol. 153<sup>a</sup>. Two chronograms, viz., *کیسرو* and *عبد یزید* of Sultān Ya'qūb's death, composed respectively by the poet and *Shaykh Najm-ud-Dīn*.

fol. 164<sup>a</sup>-167<sup>b</sup>. Short accounts of:—

دستور الوزرا خواجه احمد غافى  
صدر الشريعة قاضى صفى الدين عيسى  
شيخ الاسلام خواجه ابو المكارم  
صدر الصدور ميرزا عید الرحيم  
عمدة الوزرا خواجه معز الدين  
ملك التجار خواجه محمد كاروان  
خواجه مجد الدين

and

عمدة الوزرا خواجه نظام الملك

On fol. 229<sup>a</sup> the following (otherwise unknown) anecdote of the Emperor Bābar is told. The poet possessed a *Majmū'ah* known as *مجموعه رشیدی*. This *Majmū'ah*, which had a great reputation among the public, was esteemed very much for its useful contents as well as for being a fine model of calligraphy. When Bābar conquered Samaqand, he heard of the great fame of this *Majmū'ah*, and asked Banā'i to send it to him. On receiving the *Majmū'ah* Bābar was charmed with its beauties, and offered five thousand dirhams and dinārs. But shortly after, Bābar became ill and remained confined to bed for two months, during which period discontent prevailed among his army, and Sultān 'Alī, taking advantage of the opportunity, marched against Bābar. While preparing to leave Samargand, Bābar suddenly remembered that he had not paid the promised price of the *Majmū'ah* to Banā'i. Although Bābar was instigated by his courtiers to pay less heed to promises in such a perilous moment, he did not leave the place until he had seen his promise duly fulfilled.

Besides narrating the story of Bahram and Bahrūz, the poet describes the five fundamental principles of Islām, and mentions numerous anecdotes relating to moral and religious life.



This copy of the selection is written in a clear minute Nasta'liq, within gold and coloured borders, with the headings in red. It is worned throughout.

Not dated, apparently 17th century.

No. 217.

fol. 237; lines 14; size  $7\frac{1}{4} \times 4$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

دیوان فغانی

DÎWÂN-I-FIGÂNÎ.

Beginning:—

ای سر نامه نام تو عثل گره کشایرا  
 ذکر تو مطلع غزل عشق مضر سرایرا  
 آئینه وار یافته یک نظر از جمال تو  
 دل که فروغ میدهد جام جهان تمای را . . . .  
 نسخه مصر سامری کاغذ تولیا شود  
 گر بکرشمه سر دهی توگس سرمه سایرا . . . .  
 غایت دستگیویست ای که چو طایر حرم  
 بر سر کعبه ره دهی رند برهنه پای را

Figâni, شیرازی, who at first adopted the poetical title of Sakkâki, probably derived from the profession of his father, a cutler (سکاک), was a native of Shirâz. Having a natural aptitude for poetry, Figâni, in his early youth, travelled to Herât, where he made acquaintance with the celebrated Jâmi. His extraordinary genius and ardent zeal for poetry soon established his fame; and, by virtue of his diligence and eminent talent, he soon surpassed others. He introduced a new and hitherto unknown style of poetry; but this new style was so maliciously run down by the poets of Khurâsân and those of Sultân Husayn's court, that Figâni had to leave the city and go to Tabriz,



where he found a very benevolent master in Sultān Ya'qūb (A.H. 884-896 = A.D. 1479-1490), who duly appreciated the poet's wonderful merits, and gave him the title of بابای شعرا, Babā-i-Shu'arā, or "father of the poets." Here he enjoyed the ceaseless bounties of the Sultān and gained the highest distinction.

Taqi Anḥadī, in his 'Urafāt, fol. 557\*, says that in one of the battles of Shāh Ya'qūb, Figānī lost the diwān which he had himself arranged, and that the existing diwān is the outcome of his subsequent efforts. On the death of Sultān Ya'qūb, the poet went to Abiward, where he spent a portion of his life, and then set out on his last journey to Mashhad to visit the sacred tomb of the celebrated Imām 'Alī Muṣī Raḍā, the eighth Imām of the Shī'ās, in whose praise poems are found in almost all the copies of the poet's diwān.

The author of the Lubāb-ut-Tawārikh, as stated by Rieu, p. 651\*, places Figānī's death in A.H. 922 = A.D. 1516; while Sām Mirzā, in his Tuhfa-i-Sāmī, fol. 101\*, followed by almost all the Taḍkirah writers, fixes the poet's death in A.H. 925 = A.D. 1519. The author of the Khulāṣat-ul-Afkār, fol. 136\*, stands alone in placing the poet's death in A.H. 915 = A.D. 1509.

Sām Mirzā, who was born in A.H. 923 = A.D. 1517 and died in A.H. 984 = A.D. 1576, in his Tuhfa-i-Sāmī, composed in A.H. 957 = A.D. 1550, expresses a bitter hatred against Figānī and condemns him in the following scandalous remarks:—

بسیار عریض شراب و بدمست بوده دایم الاوقات در میخانه  
 بسر میبرد بعد از وفات پادشاه مذکور (سلطان یعقوب) در شهر  
 ایبورد ساکن شده حاکم آن دیار هر روز یکمن شراب و یکمن  
 گوشت جهت او مقرر کرده بود که باو میدادند و در اواخر کار او  
 بجای رسید که مردم شرابخانه او را از پی ما بختاج فرستادند و با  
 او هزل میکردند و او بواسطه شومی حرص شراب تحمل میکرد آن

Sām Mirzā seems here to have intentionally omitted to mention that Figānī's sole object in visiting Mashhad in the latter part of his life was to make an atonement for his sins at the sacred tomb of the holy Imām 'Alī Muṣī Raḍā, and that he was treated there with great honour and distinction by the noble attendants of the sacred tomb.

It will not be out of place to mention here that the early Persian poets observed a similarity of style in their poetry, which was carried on without any marked change for a long time till Kamāl-ud-Dīn Isfahānī (d. A.H. 635 = A.D. 1237, see No. 54 above) made a departure from the style of his predecessors. Although Sa'dī of Shīrāz, to whom the



origin of poetry is ascribed and who died in A.H. 690 = A.D. 1291 (see No. 91 above), Salmān of Sāwāh, *d.* A.H. 778 = A.D. 1376 (see No. 147 above), and Ḥāfiẓ, *d.* A.H. 791 = A.D. 1388 (see No. 151 above) have each and all adopted different styles and methods, yet no small credit is due to our Figānī, who, in an age when the science of Persian poetry had already reached its perfection, and amidst such distinguished poets of Sultān Ḥusayn's court as Jāmī and others, created a new style and a particular mode of expression quite different from those of his predecessors and contemporaries. This style was greatly approved and proudly imitated for a long time by such eminent poets as Waḥshī, Naẓīrī, Ḍamīrī, 'Urfī, Ṣanā'ī, Shifā'ī, Ruknā-i-Kāshī, and others, till the time of Mirzā Ṣā'ib (*d.* A.H. 1088 = A.D. 1677), who again invented a new metre.

Notices on Figānī's life will be found in *Haft Iqlīm*, fol. 70<sup>a</sup>; *Majālis-ul-Mu'minin*, fol. 602<sup>a</sup>; *Taqī Auhādī*, fol. 557<sup>a</sup>; *Mir'at-ul-Khayāl*, p. 104; *Majma'un Nafā'is*, fol. 352<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 301<sup>b</sup>; *Makhzan-ul-Ġarā'ib*, fol. 611; *Nashṭar-i-'Ishq*, fol. 1375, etc.

For copies of the poet's diwān: see *Rieu*, ii., p. 651; *Rieu Suppl.*, No. 258, iv.; *Ethé*, *Bodl. Lib. Cat.*, No. 992; *Ethé*, *India Office Lib. Cat.*, No. 1392; *W. Pertsch*, *Berlin Cat.*, p. 886; *Cat. des MSS. et Xylographes*, p. 384; *Cat. Codd. Or. Lugd. Bat.*, ii., p. 122; *J. Aumer*, p. 32, etc.

Contents of the diwān:—

The Ġazals, which are alphabetically arranged, are followed by a *Qit'ah* on fol. 193<sup>a</sup>, which runs thus:—

حال من (sic) مثل آتشست و لی  
از تیزیش نریضم اگر بیش میشود

This *Qit'ah* is followed by a series of *Rubā'is*, twenty-five in number, beginning on fol. 193<sup>b</sup>:—

در لوح عدم بود نهان نقش وجود  
چینی حبشی هر آنچه در امکان بود

fol. 197<sup>a</sup>. Another series of *Rubā'is*, eleven in number, beginning:—

ای دل چو دهد نور چراغ طلبت  
خورشید شود شمع سرائی طربت

fol. 198<sup>a</sup>. *Fards*, or single verses, fifty-four in number, beginning:—

دارم بتی که شرح ندارد بهانه اش  
ترکی که زهر میپکد از تازیانه اش



fol. 201<sup>b</sup>. Qaṣidas, without alphabetical order, mostly in praise of the twelve Imāms, beginning:—

ای صورت بدیع ترا مظهر آفتاب  
وی مصطفی جمال ترا زیور آفتاب

fol. 208<sup>a</sup>. Tarjī-bands, beginning:—

ای ز غیب الغیوب کرده نزول  
بسرایده نقوش و عثول

The burden runs thus:—

هر چه در کارگاه امکالست  
پرده دار جمال جالالست

fol. 211<sup>b</sup>. Another series of Qaṣidas in praise of the Imāms, beginning:—

ای چشمه مهر از کف لعلین تو ظاهر  
چون آب روان کرد رهت طیب و طاهر

fol. 234<sup>a</sup>. Tarkīb-bands, beginning:—

ارامت روزگار بآئین داد نصت  
دولت بیارگاه سعادت نهاد نصت

Some Ġazals and verses are noted on the margins of the copy in some places.

Written in an ordinary Nasta'liq, within gold-ruled borders.

The MS. is slightly damaged.

Not dated, apparently 17th century.

#### No. 218.

fol. 137; lines 15; size  $9\frac{1}{4} \times 6$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of Figānī's diwān, containing Ġazals, in alphabetical order, and a few Qiṭ'as and Rubā'is at the end. The Qaṣidas are wanting in this copy.



Beginning with the *Gazals*, as in the preceding copy:—

ای مر نامہ نام تو عقل گرہ کشایا الٰہ

fol. 134<sup>b</sup>. *Qit'as*, beginning:—

فعالی فی المثل در عالم خاک الٰہ

fol. 135<sup>b</sup>. *Rubâ'is*, nineteen only, beginning:—

تا در صفت وجود فانی نشوی  
باقی بجمال جاودانی نشوی

Comparing with the contents of the preceding copy, it will be seen that the present one is a selection of the poet's *diwân*.

Some extra folios at the beginning of the MS. bear the life of *Figâni* copied from the *Tuhfa-i-Sâmi*, *Taqi Auhadi*, and *Riyâd-ush-Shu'arâ*, by the deceased father of the donor of this library with his following signature:—

کتبه محمد یحیی خان یجاور اللہ عنہ یکم رمضان سنہ ۱۲۸۱ هجری

Written in ordinary *Nim Shikastah*, within coloured borders.  
Not dated, apparently 19th century.

### No. 219.

fol. 95; lines, 15; size,  $9\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

دیوان آصفی

DÎWÂN-I-ÂSAFÎ.

Beginning—

صار آباد خدایا دل ویرانی را  
یا مدد مہر بتان هیچ مسلمانی را

*Asafi*, son of *Khwajah Muqim-ud-Din Ni'mat Ullâh* of *Qubistân*, *خواجہ آصفی بن خواجہ مثیم الدین نعمت اللہ قہستانی*, flourished during the time of *Sultân Husayn Mirzâ*. The real name of the poet



is not clearly mentioned in any *Tadkirah*, and it seems probable that he derived his poetical name, *Âṣafi*, from the office of his father, who for some time was the *Wazīr* or *Âṣaf* of Sultān Abū Sa'īd Mirzā (A.H. 855-873 = A.D. 1451-1469). *Âṣafi* was a pupil of *Jāmi* and a personal friend of *Mir 'Alī Shīr*, and he surpassed most of his contemporary poets in eloquence and style. He also enjoyed for some time the companionship of Sultān *Badi'uz-Zamān* (d. A.H. 920 = A.D. 1514), the eldest son of Sultān *Husayn Mirzā*. The author of the *Âtash Kadah*, p. 201, says that *Âṣafi* has also left a *Maṣnawī* in the metre of *Nizāmi's Makhzan-ul-Asrār*.

Various conflicting statements are found in the *Tadkiras* about the date of the poet's demise. But according to the best authorities, such as *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 316; *Haft Iqlim*, fol. 235<sup>b</sup>, *Ṣafinah* (Ethé, Bodl. Lib. Cat., col. 213, No. 34), and *Lubāb-ut-Tawārikh* (see Rieu, p. 651), the poet died in A.H. 923 = A.D. 1517. This date is supported by two versified chronograms, one, a *Rubā'i* which is said to have been composed by the poet himself when he felt his death approaching at the age of seventy:—

سالي که رخ آصفي بهشتاد نهاد  
هشتاد تمام کرد و از پای افتاد  
شد در هشتاد و مصرع تاریخست  
پیمود ره بقا بکام هشتاد

The chronogrammatic value of the last line is 923; but some biographers, such as *Taqi Awhadī*, fol. 88<sup>b</sup>; *Ilahi* (Oude Cat., p. 71); the authors of the *Riyād-ush-Shu'arā*, fol. 34<sup>a</sup>; *Khulāsat-ul-Afkār*, fol. 19<sup>b</sup>; *Majma'un-Nafā'is*, fol. 5<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 44, etc., add 5 in 923 by reading *پیموده* instead of *پیمود*, and conclude that the poet died in A.H. 928 = A.D. 1521. Another chronogram, by a contemporary poet, *Amīr Sultān Ibrāhīm Amīnī*, gives the same date A.H. 923—

چون اصفي آن چشم غرد را مردم  
در ابر اجل گشت نهان چون نجم  
پرمید دل از من که چه آید تاریخ  
گشتم ز برات آمده روز دوم

*Sām Mirzā*, fol. 95<sup>b</sup> (followed by *Taqi Kāshī*, Oude Cat., p. 21) and the author of *Suḥuf-i-Ibrāhīm*, fol. 71<sup>b</sup>, fix the poet's death in A.H. 920 = A.D. 1514.



Notices on the poet's life will also be found in *Natā'ij-ul-Afkār*, p. 24; *Mir'āt-ul-Khayāl*, p. 105; *Nashtar-i-Ishq*, fol. 120; *Miftāḥ-ut-Tawārikh*, p. 926.

For copies of the *diwān* see: Sprenger, *Oude Cat.*, p. 310; Rieu, ii., p. 651; Ethé, *Bodl. Lib. Cat.*, No. 990; Ethé, *India Office Lib. Cat.*, Nos. 1393-1397; W. Pertsch, p. 74, and Berlin, p. 893; *Cat. des MSS. et Xylographes*, p. 385; A. F. Mehren, p. 41; J. Aumer, p. 34.

The *Gazals* are alphabetically arranged throughout.

fol. 91<sup>a</sup>. *Qit'as*, six in number, beginning of the first *Qit'ah* :—

آصفي صصبت گرفته مدار  
صصبت از روي البساط به امس

fol. 91<sup>b</sup>. *Rubā'is*, fifty-four in number, beginning :—

هر روز فلک ز غایت دور طویل  
بر بام کسی دگر زند طیل رحیل

Written in an ordinary *Nasta'liq*.

Dated Calcutta, 25th *Dulhajj*, A.H. 1245.

Scribe محمدمد رسول بهاري

# No. 220.

fol. 50; lines 12; size  $6\frac{3}{4} \times 4$ ;  $4\frac{1}{2} \times 2\frac{1}{2}$ .

The same.

Another copy of *Āṣafi's* *diwān*, containing *Gazals* in alphabetical order, and only twelve *Rubā'is* at the end.

Beginning as above.

Written in a fine clear *Nasta'liq*, within gold and red borders.

Dated A.H. 1070.

This copy, though older, is smaller than the preceding, and is therefore placed after it.



## No. 221.

fol. 170; lines 14; size  $9\frac{1}{2} \times 6$ ;  $5\frac{1}{2} \times 3$ .

ديوان أنسي

## DÎWÂN-I-UNSÎ.

A very rare, but slightly defective, copy of the diwân of Amîr Hâjj Unsi.

c Beginning:—

مضن اهل معاني رسد آنکه بکمال  
که بود فائده اش حمد خدای متعال

Qutb-ud-Dîn Amîr Hâjj, with his poetical title Unsi, **مید قطب**, according to Amin Râzi (*Haft Iqlim*, fol. 233<sup>b</sup>) and the author of the *Safinah* (*Ethé*, Bodl. Lib. Cat., col. 212, No. 6), was from Tâh; but according to several others he was a native of Junâbâd, also called Junâbid and Gunâbâd (see *Ya'qût*, ii., p. 120, where it is called Junâbid and also Kunâbid). Hâhi (see *Sprenger*, *Oude Cat.*, p. 72), however, calls the poet a Sayyid of Herât. Unsi flourished during the time of Sultân Husayn Mirzâ (A.H. 873-911 = A.D. 1469-1506), and was the constant companion of Mir 'Alî Shîr (d. A.H. 906 = A.D. 1500) and of the celebrated poet 'Abd-ur-Rahmân Jâmî.

The set of Unsi's *Gazals*, called **اربعینیه** or **اربعین** (that is, forty *Gazals*), in imitation of *Khusraû*, is said to have been composed by the poet in one sitting. Some thirty-three *Gazals* in imitation of Hâfiz are also found in this copy (see the contents of the diwân below).

The poet led a very humble life and spent the latter portion in seclusion. The greater part of the poet's diwân is devoted to the praise of 'Alî and the Imâms. The author of the *Ḥabîb-us-Siyar*, vol. iii., Juz 3, p. 341, says that Unsi has also left a *Maghawî* on the loves of Laylâ and Majnûn, the opening line of which, as he quotes, runs thus:—

ای عشق ترا جهان طفیلی  
مجنون تو صد هزار لیلی

According to Taqî Kâshî, *Oude Cat.*, p. 21, No. 174 (where the name of the poet is probably misprinted as "Amîr Jâh" instead of "Amîr



Hājī), Unsi died in A.H. 923 = A.D. 1517. The poet uses as his *Takhalluṣ* Mir Hājī as well as Unsi in his poems.

For notices on the poet's life, see, besides the above references, *Tuḥfa-i-Sāmī*, fol. 27<sup>a</sup>; *Taqī Aḥadī*, fol. 95<sup>b</sup>; *Majālis-ul-Mu'minin*, fol. 505<sup>b</sup>; *Riyād-ush-Shu'arā*, fol. 21<sup>b</sup>; *Khazāna-i-Âmirah*, fol. 306<sup>a</sup>; *Muntakhab-ul-Ash'ār* (Ethé, Bodl. Lib. Cat., col. 240, No. 13); *Ṣuḥuf-i-Ibrāhīm*, fol. 90<sup>a</sup>, etc.

Contents:—

## I.

fol. 1<sup>b</sup>–134<sup>a</sup>. This portion contains *Qaṣīdas*, *Tarkīb-bands* and *Tarjī-bands* in praise of God, the prophet, 'Alī and other Imāms, without any alphabetical order.

There are several *Qaṣīdas* in praise of 'Alī, one of which, a beautiful one, runs thus:—

ای دل حکایت از شرف بو تراب کن  
در مطلع سخن سخن از آفتاب کن  
پیرویه جمال عروس ثنائی او  
از جوهر معانی ام الکتاب کن

fol. 17<sup>a</sup>. First series of *Tarkīb-bands*, beginning:—

السلام ای نور رویت پرتو صبح صفا  
السلام ای عکس مویت سایه لطف خدا

fol. 43<sup>b</sup>. *Tarjī-bands*, beginning:—

مژده ای ارباب دل کز جنبش باد صبا  
یافت خاک مرده در خود قوت نشو و نما

The burden runs thus:—

احمد مرسل که تاج خسروان تاراج اوست  
تخت او ادنی کمینده پایه معراج اوست

fol. 46<sup>a</sup>. Another set of *Tarjī-bands*, beginning:—

باز گل را بر زمین باد غزان می افکند آنگ

The burden runs thus:—

احمد مرسل که از ترک دو عالم تاج یافت آنگ



fol. 49<sup>b</sup>. A third series of Tarjī'bands, beginning:—

وداع گلشن ازان عبدلیب خوش خوان کرد آلع

The burdens run thus:—

رسول مشرق و مغرب محمد عربی آلع

fol. 51<sup>b</sup>–54<sup>a</sup>. A long Qasīdah in praise of the prophet, rhyming in the word نرگس, beginning:—

ز بس که باده کشد پیش مردمان نرگس  
علم شد است بدین کار در جهان نرگس

fol. 55<sup>a</sup>–57<sup>b</sup>. Another series of Tarjī'bands, rhyming in the word محمد, beginning:—

هست ز انصاف و اتصاف محمد  
خلوت چان جای اعتکاف محمد

The burden runs thus:—

فاق علی الفلق کلیم یکماله  
شرفه الله هادیا مع آله

fol. 75<sup>a</sup>–76<sup>b</sup>. Another series of Tarjī'bands in praise of 'Alī, beginning:—

بعزم رزم تو پوشد ابوتواب زره آلع

The burden runs thus:—

ولی حضرت خالق وصی روز غدیر آلع

fol. 117<sup>a</sup>. A second series of Tarkīb-bands, beginning:—

شاهی که آفتاب نبودی براهرم آلع

fol. 118<sup>a</sup>–123<sup>b</sup>. The painful story of the death of 'Alī, caused by the mortal wound inflicted, in course of his evening prayer, by 'Abd-ur-Rahmān ibn-i-Muljīm (d. A.H. 40 = A.D. 661).

This portion ends with the praise of the Imām 'Alī Mūsī Raḍā, the eighth Imām of the Shī'as.



## II.

fol. 134<sup>b</sup>-170<sup>a</sup>. This section contains a short preface and those lyrical odes in which Unsi has endeavoured to make exact imitations of some of the select lyrics of Hâfiz of Shîrâz and Khusrâû of Dihli. The compositions of Unsi were intended to be imitations of the above named minstrels in diction, sublimity of thought, and in the measured beats, while a keen regard has been paid to the rhythmical flow of language and the concordant harmony of Qawâfis. The arrangement observed in the MS. is that the prototype Gazals have been written first, and then, in exact succession to these, follow Unsi's own productions.

Beginning of the preface:—

حمد بیغایت و ثنای بی نهایت مر متکلی را که زبان بلبلان  
چمن فصاحت برك گلستان صنع اوست آن

In this short preface Unsi names only Hâfiz, whom he imitates as mentioned above, and omits altogether to mention the name of Khusrâû.

fol. 135<sup>a</sup>-157<sup>a</sup>. Thirty-three Gazals of Unsi in imitation of a similar number of Gazals of Hâfiz, arranged in alphabetical order.

Beginning with the following first Gazal of Hâfiz:—

الایا ایها الساقی ادرکامًا و ناولها  
که عشق اسان نمود اول ولی افتاد مشکلبا

And in answer to this Unsi's first Gazal runs thus on fol. 135<sup>b</sup>:—

انا و الله فی روح نشاط الروح ناولها  
که هست آن رنگ آب زندگانی حل مشکلبا

fol. 157<sup>a</sup>-170<sup>a</sup>. Twenty-one Gazals of Unsi in imitation of a similar number of Khusrâû's Gazals, without any alphabetical order.

Beginning of Khusrâû's first Gazal on fol. 157<sup>a</sup>:—

ملک عشق ملک شد از کرم الهم  
پشت من و پادشاه غم اینست لیا من شاهیم

Unsi's first Gazal in answer to the above runs thus on fol. 157<sup>b</sup>:—

ملک سخن مسلم است از کرم الهم  
وز بر عشق میروند خلعت پادشاهیم



The MS. breaks off abruptly with the following sixth line of the twenty-first *Gazal* of Unsi:—

من اگر ز سوز سینه مضی بکوه گویم  
چکند که خون نکرد دل صفت سنگ خاره

An extra folio at the beginning contains the life of the poet, copied from Taqī Auhādī, in the handwriting of the founder of this library.

Written in a clear Nasta'liq.

Not dated, apparently 18th century.

### No. 222.

fol. 60; lines 15; size  $7\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3\frac{1}{2}$ .

لیلی و ماجنون

### LAYLĀ-U-MAJNŪN.

A poem on the loves of Laylā and Majnūn in imitation of Nizāmī's *Maṣnawī* of the same style.

By Hâtifi.

Beginning:—

این نامه که خامه کرد بیاد  
توقع قبول روزیش باد

Maulānā 'Abd Ullāh Hâtifi, مولانا عبد الله هاشمی, was the sister's son of the celebrated 'Abd-ur-Rahmān Jāmī, and, like his uncle, was born in Khirjird in the province of Jām. His biographers unanimously admit that, as a *Maṣnawī* writer, he excelled almost all the poets contemporary to him. It is said that when Hâtifi went to Jāmī to ask Jāmī's permission to write the *Khamsah* in imitation of Nizāmī, he put Hâtifi to the test by ordering him to compose four verses in answer to four of Firdausī's satirical verses, and these the poet extemporized to the satisfaction of his uncle. On receiving his uncle's permission, Hâtifi began with the *Laylā-u-Majnūn*, opening it with a line said to have been the work of Jāmī as an auspicious sign.

When Shāh Ismā'il was returning from the conquest of *Khurāsān*, he happened to pass the gate of Hâtifi's garden where the poet had secluded himself. Finding the door closed, the Sultān managed to have



an interview with the poet by scaling the wall of the garden. The poet did all he could to welcome the Sultān, who partook of the humble meal which the poet provided. It was on this occasion that the Sultān asked Hātifi to versify his conquests; and to this request the poet yielded, but he lived only to compose a thousand verses of the intended poem, which, had it been completed, says Sām Mirzā, would have surpassed all his other *Maghawis*. (A copy of this unfinished poem is mentioned in the St. Petersburg Catalogue, p. 383.)

Of the projected *Khamsah*, the four, however, of Hātifi's poems are extant, viz., the present one, the *شیرین و خسرو* (see No. 223 below), the *هشت منظر* (see No. 225 below), and the *تیمور نامه*.

Hātifi died in the month of Muḥarram, A.H. 927 = A.D. 1521. See Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 346.

Amin Rāzi quotes the following versified chronogram of Hātifi's death, which, he says, was composed by a relative of the poet:—

تاریخ فوت او طلبیدم ز عقل گشت  
از شاعر شهان و شد شاعران طلب

The chronogrammatic value of the words *شاعر شهان* and *شاعران* is equal to 927. Another chronogram expressing the same date is *جامی ثانی چه شد*.

Notices on the poet's life will be found in *Tuhfa-i-Sāmī*, fol. 93<sup>b</sup>; *Haft Iqlim*, fol. 206<sup>b</sup>; *Taqī Aḥādī*, fol. 799; *Majma'-un-Nafā'is*, vol. ii., fol. 535<sup>b</sup>; *Riyāḍ-ush-Shu'arā*, fol. 464<sup>b</sup>; *Ātash Kadah*, p. 107; *Majma'-ul-Fusahā*, vol. ii., p. 54; *Miftāḥ-ut-Tawārīkh*, p. 211; *Makhzan-ul-Garā'ib*, p. 1012; *Nashīr-i-Ishq*, fol. 2024. For further notices and works of the poet, see Rieu ii., p. 652; Sprenger, *Oude Cat.*, p. 421; *Ethé*, *Bodl. Lib. Cat.*, Nos. 996-101b; *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1398-1400; *W. Pertsch*, p. 107, and *Berlin Cat.*, pp. 888-893; *Onseley Biogr. Notices*, p. 143; *G. Flügel*, i., pp. 581 and 582; *Cat. Codd. Or. Lugd.*, *Bat.* ii., p. 121, etc.

The poem was edited by Sir W. Jones, Calcutta, 1788. Lithographed in Lucknow, A.H. 1279.

Written in an ordinary Nasta'liq, within gold and coloured borders, with a small illuminated frontispiece.

Not dated, apparently 16th century.



## No. 223.

fol. 88; lines 12; size  $9 \times 5\frac{3}{4}$ ;  $5\frac{1}{2} \times 3$ .

شیرین و خسرو

SHÎRÎN-U-KHUSRAÛ.

A Maṣnawî on the loves of Shîrîn and Khusraû in imitation of Nizâmî's poem of the same style.

By Hâtifi (see above number).

Beginning:—

خداوندا بعشقم زندگی ده  
بشرقم تاج عز بندگی نه

In the introduction, after praising God and the prophet, Hâtifi informs us that, after finishing the Laylâ-u-Majnûn, the first Maṣnawî poem of his projected Khamsah, he took it to his uncle Jâmi, who, extremely satisfied with the work, directed Hâtifi to compose the present poem, and to dedicate it to the celebrated Mir 'Ali Shîr, whose praise the poet begins thus:—

چو مالی در قلم رستم بشمشیر  
نظام دولت و ملت علیشیر

After praising Mir 'Ali Shîr as a just chief, a man of exceedingly benevolent disposition and a great patron of learning, Hâtifi speaks of 'Ali Shîr's high poetical talents and his noble attainments in the Persian and Turkish languages.

fol. 13<sup>b</sup>. Beginning of the story:—

چنین فرمود دالای سخن منج  
که می منجید نشد این کهن گنج

The epilogue is devoted to exaggerated praises of Jâmi, whom Hâtifi ranks above Khâqânî, Nizâmî, Sa'dî, Khusraû, and Ḥasan; and remarks that Jâmi, like the sun, casts these luminaries into shadows:—

بود او آفتاب ایشان کواکب  
نشود کوکب ز نور روز غایب



In the conclusion the poet says that he has avoided unnecessary prolixities in his poem, which is full of meaning, true in its purport and always to the point. The Maṣnawī ends with the following line:—

به نیکوئی چنان کن نامدارش  
که باشد بر سعادت ختم کارش

Copies of the poem are mentioned in Sprenger, *Oude Cat.*, p. 422; G. Flügel, i., p. 581; Pertsch, Berlin, Nos. 906-7; Rieu Suppl., No. 295, ii.; Ethé, Bodl. Lib. Cat., Nos. 1013-15.

fol. 19<sup>a</sup>, 25<sup>a</sup>, 29<sup>b</sup>, 34<sup>b</sup>, 44<sup>b</sup>, 54<sup>b</sup>, and 66<sup>b</sup> contain beautiful illustrations of the old Persian style.

In the following versified colophon the scribe says that this beautiful copy was written by the order of Shāh Ibrāhīm in A.H. 976:—

بصدد الله دین دور خجسته  
که آمد دولت و عشرت بهم چشت  
بحکم شاه ابراهیم عادل  
که خاک آستان او فلک رفت  
مزین گشت این شیرین و خسرو  
که در وی هاتقی صد گونه در شفت  
مرا تاریخ سالش هاتق غیب  
بیان اشتیاق کوهکن گشت

The date A.H. 976 is obtained from the words بیان اشتیاق کوهکن.

The شاه ابراهیم عادل in the above third line does not evidently mean any Ibrāhīm Shāh of the 'Ādil Shāhs of Bijāpūr, as the first Ibrāhīm 'Ādil Shāh of this line ascended the throne in A.H. 941 = A.D. 1535 and died in A.H. 965 = A.D. 1558, while the second Ibrāhīm 'Ādil Shāh ascended the throne in A.H. 987 = A.D. 1579 and died in A.H. 1035 = A.D. 1626. It can, therefore, be assumed that the above شاه ابراهیم is the fourth king of the Qutb Shāhs of Golconda, who ascended the throne in A.H. 957 = A.D. 1550 and died, after a reign of thirty-two years, in A.H. 989 = A.D. 1581. The word عادل after Ibrāhīm simply means "just."

Written in an elegant Nasta'liq on gold-sprinkled paper, within gold and coloured borders, with a small beautiful frontispiece.

Scribe یوسف



The original folios are mounted on new margins. The headings are written in blue, and are faded in many places.

### No. 224.

fol. 83; lines 12; size  $9 \times 6$ ;  $5\frac{1}{2} \times 3$ .

The same.

A splendid, but slightly defective, copy of the same *Laylā-u-Majnūn* of Hâtifi, dated A.H. 973. On comparing with the preceding copy, I find that some thirty verses from the introduction in praise of Mir 'Alī *Shir* are wanting in this copy.

Written in a beautiful minute *Nasta'liq*, within gold and coloured ruled borders, with a small beautiful frontispiece at the beginning.

In most places the margins are of various coloured flowery designs. fol. 55 and 56 are left blank and the contents thereof are wanting. The headings are written in red.

Scribe محمد امين ابن عبد الله

### No. 225.

fol. 127; lines 15; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $5\frac{1}{2} \times 2\frac{3}{4}$ .

تیمور نامه

### TÎMÛR NÂMAH.

A poetical record of the warlike exploits of Timûr in imitation of Nizâmî's *Sikandar Nâmah*.

By Hâtifi (see above).

Beginning:—

بنام خداوند فکرو خرد  
نیارد که تا کنه او پی برد

The poem is styled by the poet as *تَمُر نامه*, a contraction of *تیمور نامه*, on fol. 125<sup>b</sup>:—



شدند این حریفان فرخنده رای  
بسوی تیر نامه ام رهنمای

In the introduction Hâtifi, after singing the praise of Firdausi in a few verses, boasts that he is by no means inferior to *Khâqânî* and *Anwarî* in *Qasidas*, nor can *Khusraû* and *Hasan* surpass him in *Gazals*. He further adds that *Alexander* and *Timûr* were the only two mighty conquerors of the world, and that *Nizâmî* has sung the praise of the former, while he has chosen the latter to be the hero of his present poem:—

ز اولاد آدم دو صاحبقران  
گرفتند گیتی کران تا کران  
تیرگان و اسکندر فیلقوس  
یکی شاه ایران یکی شاه روم  
نظامی که کان مضر را برفت  
بوصف سکندر بسی لعل مشقت  
بود بصر شعر مرا نیز در  
که ریزم گهرها بوصف تیر

After a few interesting remarks on the beauty and necessity of *مضر*, the poet begins thus with the story on fol. 11\*:—

نگارنده نقاش مائی بسند  
برین بونیان شد چنین نقشبند

In the epilogue on fol. 125\* the poet enumerates his previous poems:—

گرفتم ز لیلی و مجنون نصبت  
وزان صورت دعویم شد درصبت  
شد ان نقش فروخ چو گیتی پسند  
ز شیرین و خسرو شدم نقشبند  
چو باز آمدم زان همیون مشر  
سوی هفت منظر فکندم نظر

On the same folio the poet, after remarking that the *Sikandar Nâmah* of *Nizâmî* is nothing more than a fabulous story, observes that



in this poem he has given the true account of the warlike deeds and conquests of Timûr, which he has gathered from reliable sources, one of which, the Zafar Nâmah, he names:—

چو دیدم دران قصه پرغروب  
ظفر نامہ یافتم بی دروغ

By this ظفر نامہ the poet evidently means the Zafar Nâmah, the well-known history of the reign of Timûr from his birth to his death (A.H. 736-807 = A.D. 1336-1405), completed in A.H. 828 = A.D. 1424 by Sharaf-ud-Dîn 'Alî Yazdî (d. A.H. 858 = A.D. 1454). See Rien i., p. 175; Ethé, Bodl. Lib. Cat., Nos. 153-159; Ethé, Ind. Office Lib. Cat., Nos. 173-186, etc.

The occurrence of the name ظفر نامہ in the verse quoted above probably has led many to apply that title to the present poem of Hâtifi. Thus in the Haft Iqlim, fol. 206<sup>b</sup>, it is called ظفر نامہ تیموری; in Z. D. M. G., xiii., p. 340, No. 252, and W. Pertsch, Berlin Cat., p. 891, No. 908, the poem is called ظفر نامہ منظوم; while Hâj. Khal., iv., p. 176, calls it simply ظفر نامہ.

For copies of the Timûr Nâmah see, besides the references given above, Sprenger, Oude Cat., p. 421; Rien, ii., p. 653; Cat. des MSS. et Xylographes, p. 381; Ethé, India Office Lib. Cat., Nos. 1410-1416; J. Aumer, p. 34, etc.

The poem has been lithographed in Lucknow under the title ظفر نامہ هاتفي in 1869.

This splendid copy is written in a beautiful clear Nasta'liq, within gold and coloured ruled borders, with a small beautiful frontispiece, and a decorated double-page 'unwân in the beginning.

The original folios are mounted on various coloured new margins.

The last folio has lately been added in a modern hand. The headings are written in gold.

Not dated, apparently 16th century.



## No. 226.

fol. 29; lines 19 (in each of the three columns); size  $9\frac{1}{2} \times 6$ ;  $6\frac{3}{4} \times 3\frac{3}{4}$ .

## فتوح الحرمین

## FUTŪH-UL-HARAMAYN.

A Maṣnawī poem containing an account of the holy places of religious importance in Mecca and Medina, and of the rites observed in the pilgrimage.

By Muḥyi Lāri.

Beginning:—

ای دو جهان غرقه الی تو  
کون و مکان قطره دریاي تو

This beginning, which is also found in W. Pertsch, Berlin Cat., No. 214; Rieu Suppl., No. 301; Ethé, India Office Lib. Cat., No. 1420, is the twenty-fifth line of the following copy.

Maulānā Muḥyi, مولانا محیی لاری, a native of Lār, was, according to Sām Mirzā, a favourite disciple of the celebrated Maulānā Jalāl-ud-Dīn Muḥammad Dawwānī (d. A.H. 908 = A.D. 1502). Taqī Auhādī, in his 'Urafāt, fol. 697<sup>b</sup>, on the authority of the Majālis-un-Nafā'is of Mir 'Alī Shīr (d. A.H. 906 = A.D. 1500), says that Muḥyi flourished during the time of Sulṭān Ya'qūb (A.H. 883–896 = A.D. 1478–1490), and we are further told by the author of the Riyāḍ-ush-Shu'arā, fol. 376<sup>b</sup>, that the poet was alive till the reign of Shāh Tahmāsp (A.H. 930–984 = A.D. 1524–1576). Besides being a good Maṣnawī writer Muḥyi was equally well versed in Qaṣidas and Gazals. He also wrote a commentary on the قصیده تائیه of Ibn-ul-Fāriḍ, d. A.H. 632 = A.D. 1234 (see No. 180, 8, above), which, it is said, was much approved by the scholars of the day. After his return from Mecca and Medina the poet is said to have dedicated the present poem to Sulṭān Muẓaffar bin Muḥammad of Gujrāt (A.H. 917–932 = A.D. 1511–1525), and to have received an ample reward from the Sulṭān.

Muḥyi died, according to Taqī Kāshī, Oude Cat., p. 21, in A.H. 933 = A.D. 1526.

According to the copy of the poem noticed in G. Flügel, ii., p. 122, it was composed in A.H. 911 = A.D. 1505, a date expressed by the chronogram اشیق.



For notices on the poet's life and his work see, besides the references given above, *Haft Iqlim*, fol. 80<sup>a</sup>; *Majma'un-Nafā'is*, vol. ii., fol. 421<sup>b</sup>; *Khazāna-i-Āmirab*, fol. 306<sup>a</sup>; *Makhzan-ul-Garā'ib*, fol. 779; *Nashṭar-i-Ishq*, fol. 1574; *Sprenger, Oude Cat.*, p. 451; *Rien*, ii., p. 655; *Ethé, India Office Lib. Cat.*, Nos. 1417-1420; *Stewart Cat.*, p. 66; *G. Flügel (l. c.)*; *Wiener Jahrbücher*, vol. 71; *Anzeigeblatt*, p. 49, and *Schefer, Sefer Nameh*, Paris, 1881, *Introd.*, pp. 57 and 58. See also *Hāj. Khal.*, vol. iv., p. 385, and *Dr. Lee's Oriental MSS.*, London, 1830, p. 59.

The *Futūḥ-ul-Haramayn* has been wrongly ascribed by some to Jāmī (see *Stewart and Sprenger* referred to above) owing to a very careless reading of his name which occurs in the following verse—one of several verses quoted in this *Maṣnawī* from the seventh *Maqālah* of his *Tuḥfat-ul-Ahrār* :—

عارف جامي که ز جام الست  
آمدن از میكدۀ عشق مست

The poem has also been ascribed by some scribes to the holy saint Muḥt-ud-'Abd-ul-Qādir of Jilān (*d.* A.H. 561 = A.D. 1165), as will be seen from the following copy.

A lithographed edition of the poem, ascribed to the above saint, was published in Lucknow, A.H. 1292.

The name of the poem occurs in this copy on fol. 4<sup>a</sup> :—

چون بفتوح دل و جان شد مسبب  
کرد فتوح الحرمینش لقب

The name of the author is found on fol. 3<sup>a</sup> as well as on fol. 29<sup>b</sup> :—  
(fol. 3<sup>a</sup>)—

محبی از افسانۀ اول لب مبد  
(fol. 29<sup>b</sup>)—  
محبی ازین هر دو طلب کام بخویش

Three *Tarkib-bands* are found on fol. 23<sup>b</sup>; the first begins thus :—

السلام ای سید اولاد آدم السلام  
السلام ای سید افراد عالم السلام

The contents of the poem have been described in the *Jahrbücher* (*l. c.*).

This copy, written in Mecca, contains gold and beautifully painted drawings representing the *Haram*, mosques, wells, mountains, and the tombs of the descendants and relatives of the prophet. They are on foll. 6<sup>b</sup>, 12<sup>b</sup>, 13<sup>b</sup>, 14<sup>b</sup>, 15<sup>b</sup>, 16<sup>a</sup>, 18<sup>a</sup>, 19<sup>a</sup>, 20<sup>a</sup>, 23<sup>a</sup>, 26<sup>a</sup>, 27<sup>a</sup>, 28<sup>a</sup>, 28<sup>b</sup>, and 29<sup>a</sup>.



The headings and the prescribed invocations of the pilgrimage are written in red Naskh.

The scribe gives the date of transcription of this copy (A.H. 979) and his name (ویسی) in the following versified colophon:—

ز هجرت نه صد و هشتاد و نه بود  
که ویسی در حرم کرد این کتابت  
طمع دارد دعائی چون دعا راست  
ز غایب در حق غایب اجابت

The Rieu Suppl. Copy, No. 301, is also dated Mecca (A.H. 951).

Written in a beautiful minute Nasta'liq, within gold and coloured borders, with a small minutely decorated frontispiece.

### No. 227.

fol. 58; lines 15; size 9 × 5; 6 × 3½.

The same.

A modern copy of the same Futūh-ul-Haramayn.

This copy begins with the initial line of the Makḥzan-ul-Asrār of Nizāmi (see No. 37 above), in the metre of which Muḥyi composed the present poem.

Beginning:—

بسم الله الرحمن الرحيم  
هست کلید در گنج حکیم

The second line in this copy is the usual initial line of the poem in most copies. (See Rieu, ii., p. 655; Sprenger, Oude Cat., p. 451; Ethé, India Office Lib. Cat., No. 1417, etc., etc.) It runs thus:—

ای همه کس را بدوخت التجا  
کعبه دل را ز تو نور و صفا

This copy contains more than the preceding one. It bears the full quotation of the seventh Maqālah of Jāmi's Tuhfat-ul-Ahrār; and, in



addition to the three Tarkib-bands of the preceding copy, it contains seven more Tarkib-bands, which begin thus on fol. 43<sup>b</sup> :—

در چنین راهی که هر سنگش خضر را رهبر است  
هر قدم فتعی و هر کامی کفادی دیگر است

A very ridiculous attempt has been made to ascribe the poem to the holy saint Muhi-ud-Din 'Abd-ul-Qādir of Jilān (*d.* A.H. 561 = A.D. 1165). The name of Jāmi which occurs in some of his verses, quoted in this poem, has been boldly altered to that of Muhi. For instance, the fifth line on fol. 11<sup>a</sup>, instead of جامی ازان روی تخلص نمود reads here جامی ازان روی تخلص نمود. Again, the last line of the seventh Maqālah of Jāmi's *Tuḥfat-ul-Ahrār* quoted here (fol. 13<sup>a</sup>) reads جامی اگر چند آید instead of اگر چند نه صاحب دل است.

Moreover the following story about the great saint 'Abd-ul-Qādir is narrated at the end of the MS. It is said that Sultān Sanjar (A.H. 511-552 = A.D. 1117-1157), the third son of Malik Shāh Siljūqi, as a token of his sincere belief in 'Abd-ul-Qādir, once sent him an invitation, and offered him the royal throne and the entire kingdom under his possession. The saint, heedless of worldly luxuries, refused the offer, and sent in reply the following Rubā'i to the Sultān :—

چون چتر سنجری رخ بستم میاه باد  
با فقر اگر بود هوس ملک سنجرم  
تا یافتست جان من آن ذوق نیم شب  
صد ملک نیمروز بیک چون می خرم

Thus disappointed, the Sultān sent an embroidered ivory throne to 'Abd-ul-Qādir, and requested the saint that, if he could not come in person to his (Sultān's) country, he should honour him at least with his portrait. The saint accepted the throne and sent a portrait to the Sultān. From this throne 'Abd-ul-Qādir is said to have delivered sermons to his attendants and followers.

Like the preceding, this copy also contains numerous drawings representing the Haram, mosques, tombs, etc.

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwān and a small decorated frontispiece.

Not dated, apparently the latter part of the 17th century.



## No. 228.

fol. 5; lines 25 (in each of the two centre columns);  
size 9 × 5; 8 × 4½.

دیوان هلالی

## DÎWÂN-I-HILÂLÎ.

A fragment of the diwân of Hilâlî.

Beginning:—

ای نور خدا در نظر از روی تو ما را  
بگذار که در روی تو بینیم خدا را

Mawlânâ Badr-ud-Din, poetically called Hilâlî, مولانا بدر الدین هلالی, was a native of Astarâbâd, and by origin was a Chaghtâ'i Turk. It is said that in his early days Hilâlî was in the habit of producing unintelligent verses, and to have thus on one occasion incurred the displeasure of the celebrated Mir 'Alî Shîr to such an extent that he was driven out of the Wazîr's presence. In his early youth Hilâlî again went to Herât and gained the favour of 'Alî Shîr, who, perfectly satisfied with the remarkable improvement of the poet, personally undertook the supervision of his education; and his poems shortly after received the highest approbation of the eminent Wazîr and others. Besides the diwân Hilâlî left two other Maṣnawîs, viz., *Shâh-u-Darwish* (see Rien, ii., p. 656; Sprenger, Oude Cat., p. 427; Ethé, India Office Lib. Cat., Nos. 1426-1429; Ethé, Bodl. Lib. Cat., Nos. 1022-1025; W. Pertsch, Berlin Cat., pp. 36, 711 and 895; J. Aumer, p. 35; Cat. des MSS. et Xylographes, p. 389) and *Şifât-ul-Âshiqîn* (see Ethé, Bodl. Lib. Cat., No. 1026; Ethé, India Office Lib. Cat., Nos. 1430 and 1431; W. Pertsch, Berlin Cat., pp. 64 and 895; G. Flügel, i., p. 580; Cat. des MSS. et Xylographes, p. 390). Sâm Mirzâ, fol. 90\*, supported by the authors of the *Ḥabîb-us-Siyar*, vol. iii., Juz 3, p. 350; *Haft Iqlîm*, fol. 305\*; *Urafât*, fol. 800\*, and several others, says that Hilâlî has also left another Maṣnawî *Laylâ-u-Majnûn*. But 'Alî Qulî Khân Wâlih, in his *Riyâḍ-ush-Shu'arâ*, fol. 465\*, emphatically denies the composition of the *Laylâ-u-Majnûn* by Hilâlî.

It is said that after completing the *Shâh-u-Darwish*, Hilâlî presented the poem to Badî'uz-Zamân Mirzâ (d. A.H. 920 = A.D. 1514), the eldest son of Sulṭân Ḥusayn Mirzâ (A.H. 873-911 = A.D. 1469-1506),



and the prince, being greatly pleased with the work, amply rewarded the poet.

When 'Ubayd Ullāh Khān Uzbek conquered Herāt, Hilālī addressed a Qasīdah to the Khān and was admitted to his service. But the poet did not live to enjoy the Khān's favour long, as Mullā Baqā'i Lang and Maulānā Shams-ud-Dīn Quhistānī, and several other persons of the Khān's court conceived a bitter malice against the poet, and accused him of being a Shī'ah heretic. Consequently the innocent Hilālī was murdered by the Khān's order.

In one of our copies of the *Tuḥfa-i-Sāmi*, dated A.H. 968, the date of Hilālī's death is fixed in A.H. 936 = A.D. 1529. This date is also found in Raqīm (see Rosen Institut, p. 126) as well as in Taqī Auhādī, fol. 800<sup>b</sup>; Riyād-ush-Shu'arā, fol. 465<sup>a</sup>; Khazāna-i-'Āmirah, fol. 396<sup>a</sup>; Makḥzan-ul-Ġarā'ib, fol. 1006; Natā'ij-ul-Afkār, p. 466; Nashtar-i-'Ishq, fol. 2028, etc. It is further supported by a statement that the man who executed Hilālī was named **ميث الله**, and that **ميث الله** كفت, the chronogrammatic value of which is 936, formed the Tārīkh of the poet's death. Another copy of the same *Tuḥfa-i-Sāmi*, dated A.H. 971, gives the poet's death in A.H. 939 = A.D. 1532, and this date is also found in Ātash Kadah. See also Rieu, ii., p. 656; Sprenger, Oude Cat., p. 426; Ethé, Bodl. Lib. Cat., No. 1019; Ethé, India Office Lib. Cat., No. 1423; W. Pertsch, Berlin Cat., pp. 147, Nos. 3 and 701, No. 38; G. Flügel, i., p. 593; J. Aumer, p. 35.

For further notices on the poet's life, see Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 350; Haft Iqlim, fol. 305<sup>b</sup>; Majma'un-Nafā'is, vol. ii., fol. 534<sup>b</sup>; Majma'ul-Fuṣṣḥā, vol. ii., p. 55, etc.

The diwān of Hilālī has been lithographed in Lucknow in A.H. 1263 and 1281, and in Cawnpore, A.H. 1281.

This copy of the diwān contains only Ġazals up to the letter د, and breaks off abruptly with the line:—

ای اجل سوی هلالی بهر جان بردن میا  
زانکه عاشق کاه مردن جان بجایان میدهد

The Ġazals are alphabetically arranged, and the total number of verses does not exceed three hundred and sixty.

Written in an ordinary Nasta'liq.

Not dated, apparently 18th century.



## No. 229.

fol. 79; lines 12; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6 \times 3$ .

دیوان لسانی

## DÎWÂN-I-LISÂNÎ.

Beginning with *Ghazals* in alphabetical order:—

زهی عشقت بباد بی نیازی داده غرمدها  
غم فتراک شوقست سرکشانرا طوق گردنها

مولانا وجیه، Wajih-ud-Din 'Abd Ullah, poetically called Lisani, was originally from *Shirâz*; but on account of his frequent residence in *Tabriz* he is sometimes called *Tabrizi*. He spent also a portion of his life in *Baghdad*, which he is said to have left subsequently for *Hamadan*. Sâm Mirzâ, a constant companion of Lisani, in his *Tuhfa-i-Sami*, fol. 103<sup>b</sup>, says that the poet led the life of a pious *Darwish*, but he passes the following remark on the poetical compositions of the poet:—

... اشعار او شتر گریه واقع شده ...

Although Sâm Mirzâ, who says that he had the opportunity of reading Lisani's poems occasionally, passes the above remark on the poems of the poet, yet Taqi Auhadi (fol. 638<sup>a</sup>), who saw about ten thousand verses of Lisani, gives him a high place among the poets of the latter period; and after observing that the poet adopted the style of *Hâfiz*, *Figâni*, and *Shahidi*, says that Lisani was particularly well versed in *Qasidas* and *Ghazals*:—

خصوصاً غزل و قصیده چنان گفته که شاید و باید در معازلت  
مصر سازی بل معجزه پردازی فرموده ...

and that he was followed and imitated by *Sharaf*, *Sharifi*, *Wahshi*, *Muhtashim*, and *Damiri*.

It is said that Maulânâ Sharif of *Tabriz* (see No. 233 below), a pupil of Lisani, being jealous of his master's celebrity, collected a number of frail verses from the diwân of his master, and sarcastically styled them as *مهو اللسان* or *مهو لسانی*.



In the beginning of the year A.H. 941 = A.D. 1534, when Shāh Sulaymān of Rūm was marching upon Tabriz, Lisānī died in the course of his prayer in the mosque of the city and was buried in Surkhāb. According to Khushgū, as stated by Sprenger (*Oude Cat.*, p. 476), the poet died in A.H. 991 = A.H. 1583; but this seems improbable.

See, besides the references given above, Haft Iqlīm, fol. 69<sup>b</sup>; Majālis-ul-Mu'minin, fol. 604<sup>b</sup>; Riyāḍ-ush-Shu'arā, fol. 362<sup>b</sup>; Khazāna-i-Āmirah, fol. 301<sup>b</sup>; Khulāṣat-ul-Afkār, fol. 168<sup>a</sup>; Ātash Kadah, p. 389; Makhzan-ul-Ġarā'ib, fol. 745; Majma'-un-Nafā'is, vol. ii., fol. 404<sup>a</sup>; Natā'ij-ul-Afkār, p. 373; Nashtar-i-'Ishq, fol. 1538, etc. Compare also Rieu, ii., p. 656<sup>b</sup>; G. Flügel, i., p. 584; Hammer *Redekünste*, p. 391; and Erdmann, *Z. D. M. G.*, xii., pp. 518-535.

The Ġazals are followed by a few Mukhammasāt, Muqatta'āt, and Rubā'is at the end.

fol. 77<sup>a</sup>. Muqatta'āt, five in number, beginning of the first:—

تا کی از توبه در جور و جفا بکشاید

تا یکی دفتر تزیین و ریا بکشاید

fol. 77<sup>b</sup>. Two Qit'as, beginning of the first:—

با من یکی ز بیضبران گشت کز چه رو

دوری کنی ز هر که بوصل تو مایلست

fol. 78<sup>a</sup>. Rubā'is, fourteen in number. The first two parts of the first two verses in the initial Rubā'i, and the second two parts of the verses in the sixth and seventh Rubā'is are pasted over with paper. The second part of the first verse of the initial Rubā'i runs thus:—

ای معنی مخفی و هویدا همه تو

The third Rubā'i clearly reads thus:—

کردیم الهی ز مناهی توبه

وز معصیت و نامه میاهی توبه

دیدیم که فعل و قول مهیوس و خطا

دست از همه شستیم الهی توبه

The copy ends with the following last Rubā'i:—

ای غسته که شربت شفا میطلبی

درد دل خویش را دوا میطلبی

چون پرتوی از نور خدا در دل تست

از دل طلب آنچه از خدا میطلبی



This copy does not contain more than one thousand verses in all.

A splendid copy, dated A.H. 972, written only thirty-one years after the poet's death by one Dûst Muḥammad.

The colophon runs thus:—

فرغ عن تسويد هذه الكتاب بتوفيق الملك الوهاب لعبد  
المذنب دوست محمد الكاتب بتاريخ شهر جميد الآخر سنة اثنا  
وسبعين وتسعما

Written in a fine clear Nasta'liq, within gold-ruled borders, with a small faded frontispiece.

The MS. is pasted over with pieces of paper in many places.

No. 230.

fol. 198; lines 23; size 12 × 6; 9½ × 4.

The same.

Another copy of Lisānī's diwān containing Ġazals in alphabetical order.

Beginning:—

ز پارميا چه عجب گر کند ملامت ما  
که کنج ميکده شد گوشه ملامت ما

This copy, a modern one, contains more than eight thousand verses. It is written in an ordinary careless Nasta'liq.

Dated 15th Shā'bān, A.H. 1238.



## No. 231.

fol. 484; lines 17; size  $13\frac{1}{2} \times 8\frac{1}{2}$ ;  $9\frac{1}{2} \times 5$ .

کلیات اهلی شیرازی

KULLIYÂT-I-AHLÎ SHÎRÂZÎ.

The poetical works of Ahli Shîrâzi.

The author of the *Şuhuf-i-Ibrâhîm*, fol. 99\*, says that Ahli Shîrâzi was a friend of the celebrated philosopher Dawwâni who died in A.H. 908 = A.D. 1502, see Rien, p. 442\*. There is a great danger of the poet's being confounded with his contemporary namesakes, Ahli Tûrânî, a pupil of Jâmi, who died in A.H. 902 = A.D. 1496, see Safinah, No. 4 (col. 212 in Ethé, Bodl. Lib. Cat.), and Ahli Khurâsânî, who died in A.H. 934 = A.D. 1527, see Sprenger (Oude Cat., p. 319), and Ahli of Îrân, who flourished during the time of Shâh Tahmâsp, see Safinah, No. 75 (col. 214 in Ethé, Bodl. Lib. Cat.). In addition to his being well versed in the various kinds of poetical composition, he possessed wonderful ingenuity in the artifices of versification. On one occasion he composed a poem in praise of Mîr 'Ali Shîr, in imitation of the well-known artificial Qasîdah (قصیده مصنوعی) of Salmân, and sent it to the wazîr. The poem met with the highest approbation of the learned wazîr, who, along with other distinguished poets of the imperial court, declared it to surpass even the poem of Salmân. The poet's reputation was further established by the composition of his wonderful Maṣnawî Siḥr-i-Ḥalâl, in which he combined all the beauties of Kâtibî's two separate poems, the Majma'ul-Baḥrayn and the Tajnisât, also called the Dah Bâb. Ahli died at an advanced age in Shîrâz in A.D. 943 = A.H. 1536, and was buried in Muṣallâ by the side of Ḥâfiz. Mullâ Mirak, a contemporary of Ahli, gives the date of the poet's death in the following line of a versified chronogram:—

بادشاه شعرا بود اهلی

A Gâzal of the poet, with the following opening line (found on fol. 108\* in this copy), is said to have been inscribed on the poet's tombstone:—

جایم بروز واقعه پهلوی او کنید  
او قبله منست رغم سوی او کنید



For notices on the poet's life, see *Tuhfa-i-Sâmi*, fol. 102<sup>a</sup>; *Ḥabīb-us-Siyar*, vol. iii., Juz 4, p. 112; *Majālis-ul-Mu'minin*, fol. 603<sup>a</sup>; *Haft Iqlim*, fol. 71<sup>a</sup>; *Taqi Aḥadi*, fol. 99<sup>a</sup>; *Majma'un-Nafa'is*, vol. i., fol. 8<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 22<sup>b</sup>; *Makḥzan-ul-Garā'ib*, fol. 49; *Nashṭar-i-Ishq*, fol. 105; *Miftāḥ-ut-Tawārikh*, p. 221; *Natā'ij-ul-Afkār*, p. 260. For further details of the poet's life and his works, see Sprenger, *Onde Cat.*, p. 320; Rieu, *ii.*, p. 657; Ethé, *Bodl. Lib. Cat.*, Nos. 1027 and 1028; Ethé, *India Office Lib. Cat.*, No. 1432; G. Flügel, *i.*, pp. 585-587; *Cat. des MSS. et Xylographes*, p. 391; W. Pertsch, *Berlin Cat.*, p. 57; *Bland Century of Persian Ghazals*, No. 7, and Erdmann in *Zeitschrift des D. M. Q.*, xv., pp. 775-785.

Contents:—

### I.

fol. 1<sup>b</sup>. Ghazals in alphabetical order.

Beginning:—

ای حیرت صفت تو بد زبان ما  
انکشت حیرتست زبان در دهان ما

### II.

fol. 258<sup>a</sup>. A series of Rubā'is.

Beginning:—

یارب گنه آلوده ز دنیا مبرم  
بی وعده وصل خود بعتبی مبرم  
پرورده لعنت تو بودم همه عمر  
بی توبه رحمت هم ازینجا مبرم

### III.

fol. 312<sup>b</sup>.

مصرع خال

SIHR-I-HALÂL;

OR,

"LAWFUL SORCERY."

In this wonderful *Maghawī Ahlī* has united both the artifices of metre and plays upon words found separately in *Kâtibī's* two poems, viz., *Majma'ul-Bahrayn* and *Tajnisât*—that is to say, this poem can be read in two different metres, viz., *مشتعلین* and *فاعلاتن فاعلن*, *مشتعلین فاعلن*, and that the last words of both of the hemistiches of



a verse are the same but with different meanings. The poem deals with the love story of Prince Jâm and Princess Gul.

Beginning with a short prose preface:—

حمد و ثنای نا محدود و شکر نامعدود سزاوار صانعی  
است اله

From this preface we learn that Ahlî, being jealous of the celebrity of Kâtibî's above-named poems, made up his mind to surpass Kâtibî by composing the present Maṣnawî.

fol. 313<sup>b</sup>. Beginning of the poem:—

ای همه عالم بر تو بی شکوه  
رفعت خاک در تو پیش کوه

fol. 317<sup>a</sup>. Beginning of the story:—

صافی از آن مشربہ یاقوت ده  
قوتم از آن مرلبه یاقوت ده

#### IV.

fol. 329<sup>a</sup>.

شمع و پروانه

SHAM'-U-PARWÂNÂH;

OR,

"CANDLE AND MOTH."

Another Maṣnawî. Beginning:—

بنام آنکه ما را از عنایت  
دهد پروانه شمع هدایت

After praising God, the prophet, and 'Alî, the poet eulogises the king Sultân Ya'qûb Aq-Qayanlû (A.H. 884-896 = A.D. 1479-1490), to whom the poem is dedicated.

The story begins on fol. 334<sup>a</sup>:—

حدیثی دارم از روشن دلی یاد  
بسی شیرین تر از شیرین و فرهاد

In the epilogue the poet says that this Maṣnawî consists of one thousand and one distiches, and that it was composed in A.H. 894:—



چو از تعداد بر وقف مراد است  
 بنام حق هزار و يك فتاد است . . . .  
 سخن از بهر تاريسش كنم كم  
 بود تم الكتاب الله اعلم

The chronogrammatical value of the words *تم الكتاب* is equal to 894.

## V.

fol. 357<sup>a</sup>. A very short Maṣnawī styled here as *مثنوی در صفت مستون عمارت*.

Beginning:—

چه لاهلست اين خجسته مستون  
 كز زمين سر رسانده بر گردون

## VI.

fol. 359<sup>a</sup>. Qaṣidas.

Beginning:—

الهي بسر دفتر حكمت الله  
 بني آدم آئينه قدرت الله

This section contains Qaṣidas in praise of God, the prophet, 'Alī, the Imāms, *Shāh Ismā'īl Ṣafawī*, *Sultān Ya'qūb*, *Sultān Muẓaffar*, *Shāh Qulī Beg*, *Shāh Akhī Beg*, *Mir Sharīf Jurjānī*, *Khafīf-ud-Dīn*, *Qāḍī Nizām-ud-Dīn Aḥmad*, *Mir Mu'in-ud-Dīn Aḥmad*, *Sa'd-ud-Dīn Mas'ūd* and *Malik 'Abd Ullāh*.

## VII.

fol. 407<sup>a</sup>. Tarjībānds.

Beginning:—

اي دهان و لب ز جان خوشتر  
 دهن از لب لب از دهان خوشتر

## VIII.

fol. 409<sup>a</sup>. Mukhammasāt.

Beginning:—

اين همه خشم تو اي عاشق بيباك چيست ؟  
 دل ز خشم غاك شد اين زهر بي ترياك چيست



## IX.

fol. 410.

## متفرقات

Miscellaneous.

Beginning:—

زهی ز ساغر عیش تو دوستان دلشاد الخ

## X.

fol. 411<sup>b</sup>. Muqatta'ât.

Beginning:—

ایدل یضود بمیر کردی خلاص از انکه الخ

This section contains several Qit'as expressing the dates of the death of *Khwājah Hasan*, *Shāh Mullā*, *Shāh Qulī*, *Khwājah 'Ain ud-Dīn*, *Mir Khān*, *Shaykh Muḥammad Lāhijī*, *Sayyid Sharif*, *Khwājah Ishāq*, and others.

## XI.

fol. 419<sup>b</sup>. Marṣiyah or elegies.

Beginning:—

وا حسرتا که دیدۀ حسرت پر آب شد  
در ماتم حسین علی دل کباب شد

It ends with a series of Tarkīb-bands, styled در ترکیب بند, which begins thus:—

آنالکه ره بمنزل مقصود برده اند الخ

On foll. 423<sup>b</sup>–426<sup>a</sup> is a repetition of the first twenty-nine Rubā'is found on fol. 258<sup>a</sup>.

## XII.

fol. 426<sup>b</sup>.

## ساقی نامه

## SÂQÎ NÂMAH.

A series of Rubā'is in alphabetical order, with a short prose preface.

Beginning:—

بعد از حمد و ثنای جان آفرین و درود بر روان سید  
المرسلین الخ



Beginning of the first Rubā'ī on fol. 427<sup>a</sup>:—

مداقي قدحي که کار ساز است خدا  
وز رحمت خود بنده نواز است خدا

## XIII.

fol. 435<sup>b</sup>. Another series of Rubā'īs, styled as رباعیات گنجینه, with a short prose preface.

Beginning:—

پوشیده نماد بر ارباب صورت و معنی که این بنده کم بضاعت  
اهلی شیرازی آن

Beginning of the first Rubā'ī on fol. 436<sup>a</sup>:—

ای آنکه دردت قبله صاحب نظران آن

These Rubā'īs describe the various cards of the game, and are written for a pack of cards. See Sprenger, *Oude Cat.*, p. 322; *Rieu*, ii., p. 658; *Ethé*, *Ind. Office Lib. Cat.*, No. 1432, 5, etc.

## XIV.

fol. 444<sup>b</sup>.

معانی

A series of riddles on the names of the prophet, 'Alī, Ḥasan, Ḥusayn, Ja'far, Mūsā, and others.

Beginning:—

آب حیوان خوش بود آن لعل لب زان خوشتر است  
در صفا آن لعل فاش از جوهر جان خوشتر است

## XV.

fol. 446<sup>a</sup>.

قصیده مصنوع اول در مدح علی شیر

A highly artificial Qasidah in honour of Mir 'Alī Shīr with a prose preface.

Beginning:—

حمدی از حد افزون و مہامی از قیاس بیرون سزاوار صانع  
بیچون آن



Beginning of the Qaṣīdah on fol. 447<sup>a</sup>:—

نسیم کاکل مشکین کرامت چونتو لگار  
شمیم سنبل پر چین کجاست مشک تبار  
شمیم غیزد از آهو ولی نه زین خوشتر  
نسیم گل وزد اما چنین نه عنبر بار

The chief subtleties in it are that all the words of two and two and three and three bayts, written in red ink, if connected, form altogether a new bayt of a different metre and different trope; for instance, from the above two bayts we can work out the following:—

نسیم کاکل مشکین کرا غیزد ازین خوشتر  
شمیم سنبل پر چین کجا ریزد چنین عنبر

Besides this there are other subtleties described at length in Ethé, Bodl. Lib. Cat., No. 1027.

#### XVI.

fol. 458<sup>a</sup>.

قصیده مصنوع دوم در مدح سلطان یعقوب

Another artificial Qaṣīdah in praise of Sultān Ya'qūb with a prose preface.

Beginning:—

حمد بید و سپاس بیقیاس مر حضرت عزت را آن

Beginning of the Qaṣīdah on fol. 458<sup>b</sup>:—

هوای جنت کویت نسیم عنبر بار  
فدای نکبت موبت شمیم مشک تبار  
دید گلشن عالم چو سرو بالایت  
بنور در چمن حسن چونتو گل رخسار

#### XVII.

fol. 471<sup>a</sup>.

قصیده مصنوع ثالثه در مدح شاه اسمعیل بهادر صفوی

A third artificial Qaṣīdah in honour of Shāh Ismā'il Šafawī with a prose preface.



Beginning:—

حمد و سپاس صانعی را که فهرست قصیده موجودات و دیباچه  
جریده کائنات الخ

Beginning of the Qaṣidah on fol. 472<sup>a</sup>:—

هوای گلشن کویت نسیم باد بهار  
گدای خرمن مویت شمیم مشک تبار  
مگر کشود در جان هوای آن سر کوی  
که بوی عنبر سارا دمید از ان گلزار

The last two Qaṣidas are also full of subtleties described in detail in Ethé, Bodl. Lib. Cat. (*loc. cit.*).

These Qaṣidas are very close imitations of the artificial Qaṣidas of Salmān of Sāwah, whom the poet mentions in the preface of his first artificial Qaṣidah.

Written in ordinary Nasta'liq, within coloured borders, with an ordinary frontispiece and a double-page 'unwān at the beginning.

Not dated, apparently 17th century.

#### No. 232.

fol. 101; lines 15; size  $8\frac{1}{2} \times 5$ ;  $7\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان میرم سیاه قزوینی

#### DÎWÂN-I-MÎRAM SIYÂH.

A good copy of the dîwān of Miram Siyâh. Miram Siyâh, who also adopted the poetical title of Pir, میر, میزَم سیاه قزوینی متخلص به پیر, was originally a native of Qazwin, but on account of his frequent residence in Herât, he is generally known as "Miram Siyâh of Herât." According to Taqī Aḥadi, fol. 694<sup>b</sup>, and the author of the *Riyâḍ-ush-Shu'arâ*, fol. 379<sup>a</sup>, he was a disciple of Bâbâ 'Alī Shâh Abdâl and belonged to the Malâmatîyah sect, that is, the sect of the Sâfis who are apparently sinful but religious at heart. To this the poet himself refers thus on fol. 93<sup>b</sup> of this copy:—



ای شیخ ز عاشقان شهیدا بگریز  
 وز درد کشان بی سرو پا بگریز  
 از کوچه عافیت میاجانب ما  
 ما اهل ملامتیم از ما بگریز

Sām Mirzā, in his *Tuhfa-i-Sāmi*, fol. 129<sup>b</sup>, says that Miram Siyāh of Herāt was a man of amiable disposition, and passed a very depraved and dissolute life, as, he says, may very well be judged from his own verses; while Amin Rāzi (*Haft Iqlim*, fol. 199<sup>b</sup>), in defending the poet, states that Miram was noble in disposition, pure of faith, and spent his time in constant devotion to God, but that, in order to conceal his mysteries, he composed and spread abroad indecent and licentious verses.

The precise date of the poet's demise has not been fixed by any biographer. Dr. Rieu in his *Supplement*, p. 221, on the authority of Sām Mirzā's *Tuhfa-i-Sāmi* (composed in about A.H. 957 = A.D. 1550), alleges that the poet was then living at the time of composition of the said *Tadkirah*, and Dr. Ethé in his *India Office Library Cat.*, No. 2061, probably on this statement of Dr. Rieu, asserts that Miram was still alive in A.H. 957. But in the two copies of the said *Tuhfa-i-Sāmi* in this library, one dated A.H. 968 (A.D. 1560) and the other A.H. 971 (A.D. 1563), both of which were written during the lifetime of the author (Sām Mirzā died in A.H. 984 = A.D. 1576) and only ten and thirteen years after the composition, the poet is not only spoken of in the past tense, but it is distinctly said that he died in *Māwarā-un-Nahr*. It is clear that Miram was still alive in the reign of Humāyūn (A.H. 937-963 = A.D. 1530-1556), at least in the beginning of it, as we can conclude from the poet's letters addressed to this emperor. Miram also corresponded with Sultān Husayn Mirzā (A.H. 873-911 = A.D. 1468-1505), Bābar (A.H. 899-937 = A.D. 1493-1530), Shāh Ismā'il Šafawī (A.H. 909-930 = A.D. 1503-1523), Husayn Wā'iz Kāshifī (d. A.H. 910 = A.H. 1504), and other contemporaries of these well-known persons. A copy of Miram's correspondence with the above-named persons, انشاء میرم *miyāh* is noticed in Ethé, *India Office Lib. Cat.*, No. 2061.

For notices on the poet's life, see, besides the references quoted above, *Majma'-un-Nafā'is*, vol. ii., fol. 458<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 189<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 797, etc.

According to the following verse in the conclusion it would appear that the poet completed this *diwān* in A.H. 911 = A.D. 1505:—

این نسخه که همجو روی خود کرد میاه  
 در نهصد و یازده با تمام رسمید



The contents of this copy closely agree with those of the Rieu Supplement, p. 221.

Begins with the following Tarjīband followed by a preface:—

عشق سلطان بی نشان آمد  
مالک الملک لا مکان آمد

The burden runs thus:—

غیر یکذات در دو عالم کو  
لیس فی الکائنات الا هو

The preface begins thus on fol. 3<sup>b</sup>:—

حمد بیصد دانائی را که صورت نظم بدیع کائنات رقمزده کلک  
تصویر اوست آن

In this preface the poet says that in writing these licentious and obscene poems he has followed the footsteps of Sa'di and other Ṣāfi poets, and that he has, like them, represented pure Ṣāfi thoughts under the veil of sensual expressions.

Gazals in alphabetical order, beginning on fol. 4<sup>b</sup>:—

ای لطف تو رهنمای هر گمراهی  
وز سر تو آگه دل هر آگاهی

Muqatta'at, beginning on fol. 89<sup>b</sup>:—

شبی گشت میرم بعد پاره  
که بود از رخس ماه تابان خجل

Rubā'is, beginning on fol. 93<sup>a</sup>. (Obscene.)

The initial Rubā'i, beginning with the line—

ای قادر قیوم رفیع الدرجات آن

quoted in Rieu Supplement *ibid*, is the second here.

Another prose preface, followed by a new series of Rubā'is similarly indecent; beginning of the preface on fol. 97<sup>a</sup>:—

اما بعد چنین گوید غرق دریای گناه ابلیس با تلبیس گمراه  
میرم میاه آن



This collection of the Rubā'is is alphabetically arranged and seems to be incomplete, as the MS. ends with a Rubā'i ending in the letter ن.

A diwān of Miram with a different beginning is noticed in Ethé, Bodl. Lib. Cat., No. 1029.

Written in a clear Nasta'liq, within gold and coloured-ruled borders.

Not dated, apparently 17th century.

### No. 233.

fol. 34; lines 15; size  $6\frac{3}{4} \times 4\frac{3}{4}$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

دیوان شریف تبریزی

### DÎWÂN-I-SHARÎF-I-TABRÎZÎ.

A very rare diwān of Sharif-i-Tabrizi containing Ġazals in alphabetical order.

Beginning:—

ای نعل تمنا قد رعناي تو ما را  
از پای در افکند تمناي تو ما را  
چون چاک نسازیم گریبان که چو لاله  
بو خاک نشاند آتش سوداي تو ما را

Maulānā Sharif of Tabriz, مولانا شریف تبریزی, a pupil of the celebrated Lisānī (see No. 228 above), flourished during the reign of Shāh Tahmāsp Šafawī (A.H. 930-984 = A.D. 1524-1576). Although a poet of great distinction Sharif is seriously condemned by his biographers for being ungrateful to his master Lisānī, some of whose weak poems he collected and mischievously styled *مهو اللسان*. The author of the *Âtash Kadah*, p. 446, states that Haydari, another pupil of Lisānī and a bitter enemy to Sharif, composed the *لسان الغیب* in defence of his master and in answer to Sharif's *مهو اللسان*. (Haydari came to India and was introduced to Akbār by Mir Muḥammad Khān Ankā, governor of the Panjāb, who died in A.H. 983 = A.D. 1575. He left a diwān and a Maḡnawī in imitation of Sa'dī's *Gulistān*. See *Haft Iqlīm*, fol. 333<sup>b</sup>.)



On one occasion Sharif addressed a Qasidah in praise of Ġiyâş-ud-Din 'Alî Shirâzi, known as Ġiyâş Kahrab, a distinguished officer in the court of Shâh Tahmâsp Şafawî, but receiving no reward in return Sharif revenged himself by writing a satire on the said officer. The matter was brought to the notice of the king, and he was offended to such an extent that he passed an order for the immediate execution of the poet. On being requested by Sharif, the king personally read the Qasidah, which he took to be a mere jest. The poet, however, addressed another Qasidah to Ġiyâş as an apology, and was in return handsomely rewarded.

Sâm Mirzâ says that while he was in Ardabil, Sharif died there of plague in A.H. 956 = A.D. 1549. Taqi Kâshî (Sprenger, Oude Cat., p. 22, No. 231) places the poet's death in A.H. 957 = A.D. 1550.

Notices on the poet's life will be found in Tuhfa-i-Sâmî, fol. 120<sup>a</sup>; Haft Iqlim, fol. 331<sup>a</sup>; Taqi Auḥadî, fol. 361<sup>b</sup>; Majma'un-Nafâ'is, vol. i., fol. 233<sup>a</sup>; Riyâḍ-ush-Shu'arâ, fol. 198<sup>a</sup>; Yad-i-Bayḍâ, fol. 107<sup>b</sup>; Khazâna-i-Âmirah, fol. 198<sup>a</sup>; Makhzan-ul-Ġarâ'ib, fol. 400; Nashṭar-i-'Ishq, fol. 897; Şuḥuf-i-Ibrâhîm, fol. 443<sup>b</sup>; Âtash Kadah, p. 446; Natâ'ij-ul-Afkâr, p. 232, etc.

The MS. ends with the following line:—

مردم چو شریف از ستیمت زنده شوم باز  
گر چند قدم در پی تابوت من آئی

Written in ordinary Nasta'liq, within coloured borders.

Dated A.H. 994.

Scribe سعد الدین

#### No. 234.

fol. 69; lines 12; size  $8 \times 4\frac{1}{2}$ ;  $4\frac{1}{2} \times 2\frac{1}{4}$ .

دیوان حیدر کلوج

#### DÎWÂN-I-HAYDAR-I-KALÛJ.

The lyrical poems of Ḥaydar-i-Kalûj, consisting of Gazals in alphabetical order and a few Rubâ'is at the end.



Beginning:—

ای در دو جهان دولت وصلت هوس ما  
وصل تو بصد گونه هوس ملتبس ما  
ما خسته دلان داد دل خود ز که خواهم  
چون نیست کسی غیر تو فریاد رس ما

Haydar-i-Kalûj, حیدر کلوج, was, according to Sâm Mirzâ and other reliable authorities, a native of Herât in *Khurâsân*. Wâlih in *Riyâd-ush-Shu'arâ*, fol. 96<sup>b</sup>, in supporting the above statement, quotes the following verse of the poet (not found in this copy):—

حیدر از خاک خراسان کرد آهنگ عراق  
گرچه مایل جانب خوان تبریز آمده

But unfortunately, the above verse simply means "From *Khurâsân* Haydar intended to go to 'Irâq," and does not necessarily imply that the poet was a native of *Khurâsân*.

Haydar was born during the reign of *Shâh* Ismâ'il Şafawî I. (A.H. 907-930 = A.D. 1502-1524), and his celebrity as a poet was fully established in the reign of *Shâh* Tahmâsp Şafawî (A.H. 930-984 = A.D. 1524-1576).

Although Haydar was quite illiterate, as is unanimously admitted by his biographers, yet the beauty of his style and the sublimity of his ideas are so perfect that he can by no means be ranked inferior to the learned poets of his age; and it is said that he excelled most of his contemporaries in lyrical poems and occasional extempore verses. The author of the *Makhzan-ul-Garâ'ib*, fol. 193, says that Haydar used to carry writing materials about with him, and when-ever any verse occurred to him he asked the passers-by to note it down. In his early days he took to the profession of a baker, and hence is known as Haydar-i-Kalûj. Contented with the small income of his trade, which he frequently carried as far as India, he never sought the favour of nobles and princes.

Sâm Mirzâ says that Haydar's *Gazals* excelled his other compositions and that the poet has left about ten thousand verses. The author of the *Khulâsat-ul-Afkâr*, fol. 50<sup>a</sup> (margin), mentions having possessed a copy of the poet's *diwân* containing three thousand verses. This copy consists of a little more than eight hundred verses.

The poet died, according to Taqî Kâshî (*Oude Cat.*, p. 22) and other reliable authorities, in A.H. 959 = A.D. 1551.



For notices on the poet's life, see *Majma'-un-Nafā'is*, vol. i., fol. 116<sup>b</sup>; *Ātash-Kadah*, p. 202; *Şuhuf-i-Ibrāhīm*, fol. 234<sup>a</sup>; *Natā'ij-ul-Afkār*, p. 120. See also Sprenger, *Oude Cat.*, p. 423; *Ethé*, *Bodl. Lib. Cat.*, No. 1030; *Rieu*, ii., p. 736<sup>a</sup>. A short extract from his *diwān* is noticed in *J. Aumer*, p. 22, l. 3.

fol. 67<sup>a</sup>. Beginning of the *Rubā'is*, fourteen in number:—

از عمر غرض وصال جانان بود است  
وز مرگ نشان فراق حرمان بود است  
من روز میاه می شنیدم همه عمر  
ان روز میاه شام هجران بود است

The MS. ends with the following *Rubā'i*:—

بر دل در مرحمت کشائی چه شود  
با من بسر عنایت آئی چه شود  
چون در قدم تسک شقای همه رنج  
یک لحظه قدم رنجه نمائی چه شود

The *Maṣnawī*, consisting of fifty bayts, noticed in *Ethé*, *Bodl. Lib. Cat.*, *loc. cit.*, is not found in this copy.

This splendid copy, transcribed only eight years after the poet's death, is written in a beautiful minute *Nasta'liq*, within gold and coloured borders, with a small artistic frontispiece. The original folios have been placed in various coloured new margins.

Several seals of 'Abd-ur-Rashīd Daylamī, 'Ināyat Khān, and of other 'Umarās of *Shāh Jahān's* court, are affixed on the title-page.

Dated A.H. 967.



## No. 235.

fol. 399; lines (centre column) 14; (marginal column) 28;  
size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $7\frac{1}{4} \times 3\frac{1}{4}$ .

بہجت المباحیج معروف بہ کتاب معجزات

## BAHJAT-UL-MUBÂHIJ,

KNOWN AS

## KITÂB-I-MU'JIZÂT.

A Maṣnawī poem in the metre of Jāmī's Yūsuf Zalikḥā, dealing with the miracles performed by the prophet, 'Alī and other Shī'ah Imāms, with some other important incidents connected with their lives.

By Ḥayratī of Tān.

Beginning:—

الہی از دل من بند بردار  
مرا در بند چون و چند مگذار

Maulānā Ḥayratī, مولانا محمد تقی الدین حیرتی التونی, as stated by himself, as well as by Amin Rāzī in his *Haft Iqlīm*, fol. 233<sup>b</sup>, Āzād in his *Khazāna-i-Āmirāh*, fol. 138<sup>a</sup>, Āḡar, in his *Ātash-Kadah*, p. 95, and some others, was a native of Tān; but the fact that the poet was brought up in Merv and died in Kāshān has caused great confusion among the biographers in assigning the birthplace of the poet. The author of the *Makḥzan-ul-Garā'ib*, fol. 194, fixes Bukhārā as the birthplace of the poet. Ilāhī, in his *عزینہ گنج* (Sprenger, *Oude Cat.*, p. 75) calls the poet a native of Merv. Others style him as Ḥayratī Samarqandī (see Blochmann's translation of *Ā'in-i-Akbarī*, vol. i., p. 187). Again Ārzū, in his *Majma'un-Nafā'is*, vol. i., fol. 122<sup>a</sup>, makes the poet a native of Māwarā-un-Nahr (Transoxania), and is of opinion that there were two other poets of this name, viz., Ḥayratī Kāshānī and Ḥayratī Samarqandī. Āzād in his *Khazāna-i-Āmirāh*, *loc. cit.*, says that Mirzā 'Alā-ud-Daulah Qazwīnī, a contemporary of Ḥayratī, in his *Nafā'is-ul-Maāsir*, compiled A.H. 973-982 = A.D. 1565-1574, calls Ḥayratī a native of Tān. However, Ḥayratī flourished during the reign of Shāh Tahmāsp Sāfawī (A.H. 930-984 = A.D. 1524-1576). Although he enjoyed unlimited royal favours, yet he, on account of his constant habit of drinking, very often incurred the displeasure of this monarch.



Being a fierce Shi'ah of the most bigoted nature he conceived a bitter hatred against the Sunnis, and took delight in writing satires on them and in abusing the first three caliphs. It is said that on one occasion some of the courtiers of Shāh Tahmāsp, being jealous of the poet's position, took some of these satirical verses to the king and alleged that Hayrati was so ungrateful as to write satires on His Majesty. Being afraid of falling a victim to the wrath of the king, Hayrati fled to Gilān. He, however, regained royal favour by composing a beautiful Qasidah in praise of 'Alī, in whose name he supplicated the mercy of the king.

The poet subsequently went to Kāshān, where he died by a fall from the roof of his house on the 5th of Šafar, A.H. 961 = A.D. 1554. This date is fixed by his contemporary Muhtashim in the following versified chronogram:—

بدومستی علی رفت و بهر تاریخش  
شفاعت علی آمد ز عالم بالا

The words *شفاعت علی* are equal to 961.

Another chronogram expressing a more precise date is:—

سال فوتش چو خواستم گفتند  
او بهاد صحر ز بام افتاد

The chronogrammatical value of the second line is 961.

The author of the *Ātash-Kadah* gives a later date of the poet's death, viz., A.H. 970 = A.D. 1562. (See *Ethé, Bodl. Lib. Cat.*, col. 267, No. 148.) Still later is the date given in the *Safinah* (see *Ethé, Bodl. Lib. Cat.*, col. 219, No. 253), where it is stated that the poet died in A.H. 989 = A.D. 1581 on a journey to Kashmīr in Akbār's reign.

Besides the present work the poet has left a *dīwān* (see Sprenger, *Oude Cat.*, p. 424; *Rieu*, p. 874; *Ethé, Bodl. Lib. Cat.*, No. 1031; *Ethé, Ind. Office Lib. Cat.*, No. 1435, etc.). He is also said to have left another *Maṣnawī*, called *مثنوی گلزار*, in imitation of Sa'dī's *Bāstān*. The total number of his verses is said to be about forty thousand.

For notices on the poet's life see, besides the references given above, *Tuhfa-i-Sāmi*, fol. 103<sup>b</sup>; *Riyāḍ-nash-Shu'arā*, fol. 101<sup>a</sup>; *Nashṭar-i-'Ishq*, fol. 452; *Shuhuf-i-Ibrāhīm*, fol. 230<sup>b</sup>; *Natā'ij-ul-Afkār*, p. 120; *Khulāsat-ul-Afkār*, fol. 226<sup>b</sup>, etc.

In the prologue of the poem, fol. 9<sup>a</sup>, the poet, after praising God, the prophet, and 'Alī, says that he had already immortalized his name by his Qasidas, Gazals and Rubā'is, but had a long-felt desire to compose a *Maṣnawī* poem. One day when he was present in the court,



a man from Shiráz came with a book entitled Bahjat, dealing with the lives and miracles of the prophet, 'Alī, and other holy Imāms. That agreeably to his wish he was ordered by the king to turn the whole work into verse. Hence the present composition.

The book is divided into forty-four sections, which are described in Rieu Suppl., No. 303.

In the epilogue the poet draws a comparison between the *Shāh Nāmah* of Firdausi and his present work, and says that he has dealt with the true and sacred accounts of the prophet, 'Alī, and other holy Imāms, while Firdausi has wasted his energy in narrating the fabulous stories of the infidels.

The date of composition, viz., A.H. 953, is obtained from the title of the work slightly altered:—

هم از اعجاز این ابیات فاخر  
کتیب معجزات آمد باخر

The words *کتاب معجزات*, which are the *Imālah* of the title of the work, are equal to 953.

In the last line but one the poet says that the poem consists of twenty thousand and eight hundred verses:—

چو دل در فکر تعین عدد شد  
دو باره ده هزار و هشتصد شد

Written in a fair *Nasta'liq*, within gold-ruled borders, with a faded frontispiece. The headings are written in red.

Dated, 21st *Dulhijjah*, A.H. 1055.

#### No. 236.

fol. 373; lines (centre column) 14; (marginal column) 28;  
size  $9\frac{1}{2} \times 5\frac{1}{4}$ ;  $7\frac{3}{4} \times 3\frac{3}{4}$ .

The same.

Another copy of Hayratī's *Kitāb-i-Mu'jizāt*, identically the same as the preceding copy.

Beginning as above.

The MS. bears several seals of Wajid 'Alī Shāh, the last king of Oude, with the usual inscription:—



خاتم واجد علی سلطان عالم بر کتاب  
ثابت و پر نور بادا تا فروغ آفتاب

Written in ordinary Nasta'liq, within gold and coloured-ruled borders, with an illuminated frontispiece. The headings are written in red.

Dated, 17th Jamādī II., A.H. 1075.

Scribe محمد ثقی کشمیری

No. 237.

fol. 34; lines 14; size  $9\frac{3}{4} \times 6$ ;  $7\frac{1}{2} \times 4\frac{1}{2}$ .

دیوان مرزا کامران

DÎWÂN-I-MIRZÂ KÂMRÂN.

An exceedingly valuable and unique copy of the *dîwân* of Mirzâ Kâmrân, brother of the Emperor Humâyûn, bearing the autographs of the Emperors Jahângir and Shâh Jahân, and the seals and signatures of many distinguished nobles and officers of the courts of Akbar, Jahângir, Shâh Jahân, and others. This splendid copy is the handiwork of the celebrated calligrapher Maḥmûd bin Ishâq ash Shihâbî of Herât, who wrote it during the lifetime of the author.

According to the author of the *Mir'ât-ul-Âlam*, fol. 417<sup>b</sup>, Maulânâ Khwâjah Maḥmûd was a pupil of the celebrated calligrapher Mir 'Alî (for life see No. 195 above). Maḥmûd was well skilled in writing bold as well as minute hands, and had also a taste for poetry. Being unable to cope with the superior talents of his master, Maḥmûd very often circulated his own handwritings and poetical compositions in the name of Mir 'Alî, who alludes to this in the following *Qit'ah* quoted in the *Mir'ât-ul-Âlam* (*loc. cit.*):—

خواجہ محمود آلکہ یکچندی  
بود شاگرد این حقیر فقیر  
بہر تعلیم او دلم خون شد  
تا خطش یافت صورت تحریر



در حق او گرفته تقصیری  
لیک او هم نمیکند تقصیر  
مینویسد هر آنچه از بد و لیک  
جمله را میکند بنام فقییر

See also 'Ālam Arā-i-'Abbāsī, fol. 74.

The *diwān* consists of *Ġazals*, *Qit'as*, *Fards*, *Rubā'is* and *Maḡnawis* in Persian and *Turki* arranged in alphabetical order.

Contents:—

Under the alphabet الف are six *Ġazals*, the first four in Persian and the last two in *Turki*.

Beginning:—

چون بمقصود نشد هیچکسی رهبر ما  
بعد ازین خاک در پیر مغان و سر ما  
کار ما چون ز در بسته زاهد نکشود  
بو کزین پس ز خرابافت کشاید در ما  
بارگی مست و شب تیره و رهزن ز کمین  
وای اگر هادی لطفش نبود رهبر ما . . . . الخ

The second *Ġazal*, beginning with the line حسن تو دمبدم افزون بادا, is referred to in the appendix.

The third begins thus on fol. 2<sup>a</sup>:—

با رقیبان همدم و همراز دینم یار را  
یارب آسان کن بمن این حالت دشوار را

The fourth one, in which the prince makes a *tazmīn* on some of the verses of *Hāfiz*, consists of four verses and wants the *Maqṭa'*. It runs thus:—

ای کافر میخواره بی پاک خدا را  
رحمی بکن این سوخته بی سرو پا را  
از اشک چو سیمم دل تو نرم نگردد  
سیمین دقتا سنگ دلا لاله عذارا



دارم طمع گوشه چشمت ز تو یعنی  
خوش کن به نگاهی دل غم پرور مارا . . . الخ

The fifth and sixth are Turki; beginning of the fifth:—

زهی هرذره دین حسنولک هویدا  
جمالینک آفتاب عالم آرا

Under the letter **ب** are six *Gazals*; one (the first) in Persian and the remaining five in Turki; beginning on fol. 3<sup>a</sup>:—

بی تو نایاب شد از ملک دلم طاقت و تاب  
خسرو عالم جالی و جهان از تو خراب

The *Maqṭa'* is wanted in each of the last three *Gazals*.

The letter **ح** consists of six *Gazals*; four (the second, third, fourth, and the fifth) in Persian and the first and the last in Turki. The second one runs thus on fol. 4<sup>a</sup>:—

باز دامان خود آن سرو بیالا زده است  
کس بدامانش مگر دست تمنا زده است  
کشش عشق بود آلهه مه کنعانی  
عاقبت دست بدامان زلیخا زده است . . . الخ

The third begins thus:—

حلقه زلف پریشان تو بی چیزی نیست  
عمزه نرکس فتان تو بی چیزی نیست

The fourth begins thus:—

آمدگی خسته دلان از مستم او است  
خوشحالی ماتم زندگان از الم او است

The fifth consists of only three verses with the following *Maṭla'*:—

کز تو چاکست دلم پاک نیست  
نیست دلی کز غم تو چاک نیست

The *Maqṭa'* is wanted in the fifth and sixth.



Out of the seven *Gazals* under the letter د, the first one is Turki and the remaining are Persian.

Beginning of the second *Gazal*, consisting of four verses, fol. 5<sup>b</sup> :—

منیل و گل در بهار عارضت باهم دمید  
کس بهار این چنین در کلبش عالم ندید  
پرده افکندی ز رخ بازار مه رویان شکست  
مهر چون پیدا شود گردد کواکب ناپدید

The third, consisting of three verses, begins thus :—

رمید مژده که ایام وصل یار آمد  
گذشت فصل دی و موسم بهار آمد

The fourth consists of the following two verses :—

تا این دل شیدائی در قید جنون افتاد  
هر راز که بهیستم از پرده برون افتاد  
بیمار عم هجران در بزم وصال تو  
مشکل که رسد روزی زینسان که زیون افتاد

The fifth consists of three verses, the last one being Turki; beginning :—

ز رخسار و قدت شدم بهره مند  
زهی طالع سعد و بضعت بلند

The sixth also consists of three verses, and begins thus :—

چشم بر راه تو داریم و شد ایامی چند  
وقت آن شد که نهی جالب ما کامی چند

The seventh begins thus :—

چیست دنیا بنای بی بنیاد  
چیست گودون مدار مست و نهاد

The seventh, consisting of three lines, begins thus :—

هر که که جمال تو مرا در نظر آید  
صد ناله جانکاه ز جانم بدر آید



The Maqta' is wanted in each of the above Persian Gazals. The letter ر consists of only Turki Gazals, which are seven in number. The first begins thus on fol. 7<sup>a</sup>:—

قیلیب چهرنکدا وجه الله نی منظور  
عیان بولدی منکا نور علی نور

Under the alphabet ز are only two Turki Gazals; the first begins thus on fol. 8<sup>b</sup>:—

فروغ چهرنک ایرور صبح دیک جهان افروز  
طلوع حسونک ایرور افتاب عالم سوز

The only Gazal under the letter ق begins thus on fol. 9<sup>a</sup>:—

لاله وکل زونقی حسن و جمالینک چه یوق  
سرو صنوبرنقی تازه نهالینک چه یوق

Under the letter ک are seven Gazals, six in Turki and one (the first) in Persian. The Persian Gazal consists of only the following three verses on fol. 9<sup>b</sup>:—

ای جهان از تو هویدا و تو از عالم پاک  
هست در معرفت ذات تو عاجز ادراک  
دمت در حبل متین کرمیت خواهم زد  
روز مصغر که سر خویش برارم از خاک  
شعله شمع درونم بجهان آتش زد  
من که از سوز درون آه زدم آشنایک

Under the letter ل are three Gazals; one (the first) in Turki and the last two in Persian. The first Persian Gazal begins thus on fol. 11<sup>b</sup>:—

بکام غیر شد لعل وی ای دل  
شد آب زندگانی زهر قاتل

The Maqta' runs as follows:—

غم را کامران در دل نهفته  
که باشد کنج را ویرانه منزل



The second runs thus:—

مرا چون کوه دردی از تو بر دل  
چه سان بار مشو بندم بمصل  
رزلف او کسستن چون توانم  
چو دل بستم بان مشکین صلا مل . . . . . الخ

Two *Gazals* under م, the first one in Persian, the second in Turki.  
The Persian *Gazal* runs thus on fol. 12<sup>a</sup>:—

کند میل غم هجران تو از بیادم  
ظرفی کن که براه تو ز پا افتادم  
عاک کسستم بسو راه تو بر من بگذر  
بیش ازان دم که دهد یاد فنا بر بادم

Seven *Gazals* under the letter ن; the first four in Turki and the last three in Persian. The first Persian *Gazal* consists of the following three verses on fol. 13<sup>b</sup>:—

ای قد رعنائی تو سرو گلستان حسن  
روی دلارای تو لاله بستان حسن  
روی غرض مهوش تازه کل باغ لطف  
سرو قد دلکش لعل گلستان حسن  
شمس و قمر را نمائد ماه رعا رونقی  
تا تو برآورده سر ز گریبان حسن

The second consists of the following two verses:—

رفته رقیب از دردم کم شده الدوه من  
عقد خداوند را اذهب عنا العزن  
باز زلفای شب موی صیه را کشاد  
زانکه بچاه او فتاد یوسف کل پیرهن

The third, with the following three verses, runs thus:—



بیلا بلانی بچشم آفت دین  
 برخ مه لثانی بقد سرو صمیمین  
 سر رشته عیش آید بدستم  
 بدستم اگر افتد آن زلف مشکین  
 بکشم کدای توام خنده زد کشت  
 کدا را چه نسبت بود با سلاطین

Under the letter *س* is only one Turki *Gāzal*, which begins thus on fol. 13<sup>b</sup>.—

آه کیم آکه ایمان داغ نهالندین اول ماه . . . الخ

Under the alphabet *ی* are nine *Gāzals*; the first six in Turki and the last three in Persian. The first Persian *Gāzal* runs thus on fol. 15<sup>b</sup>.—

زیساکه جمال خود آرامته می آئی  
 در زهد شکست آری در عشق بیفزائی  
 چون چهره بیارائی رخساره برافروزی  
 خود کوی کجا ماند آئین مشکبائی . . . الخ

The second, consisting of four verses, runs thus:—

زهی بزلت و رخت صد هزار زیبائی  
 هزار شوق ز تو در دل تماشاائی  
 شکیب بی تو کسی چون کند که پیش لب  
 بباد رفت همه مایه شکیبائی . . . الخ

fol. 16<sup>a</sup>–19<sup>a</sup>. *Fards* or single verses. These *Fards* may be divided into two kinds (each of which is arranged here in alphabetical order) like those of the *Diwān-i-Āshnā* noticed in *Ethé, India Office Lib. Cat.*, No. 1584, viz.:—

(a) *ایات فرد مطلع*. Under this heading are thirty verses in all, of which nineteen are Persian and the remaining Turki. The first two, which are Persian, run thus:—

ای شده خاک درت در نظرم توتیا  
 رخت صبروی برفت بی تو بباد هوا



The second :—

دوش دیدم با رعیمان همشین دلداری  
چون برون آرم ز خاطر این چنین ازار را

(b) ابیات فرد غیر مطلع. Consist of fourteen verses, of which only four are in Persian and the remaining in Turki, and begin with the following Persian verse, on fol. 18<sup>b</sup> :—

گر نهوشیدی رخس را زلف شبگون کی شدی  
این چنین روز سیاه و حالت درهم مرا

The last verse runs thus :—

پیش قد تو بنفشه با همه شرمندگی  
نکیه بر گل کرده و بهر ادب بر خاسته

fol. 19<sup>a</sup>-20<sup>a</sup>. Qit'as, six in number; the first, third, and the last are Turki, and the remaining Persian.

The second runs thus :—

ای برادر ز من شنو مصنی  
که ازان بهره ور شوی شاید  
دل بکار جهان منه که ازان  
بارغم بر دل تو افزاید  
کار عجبی بساز ورته ترا  
کار و بار جهان چه کار آید

The fourth :—

ای که در شیوه خلاف سخن  
شهره شد در جهان فساله تو  
تا کنون بر خلاف عهد اگر  
بعد ما از تو شد بهاله تو  
این زمان هم خلاف میگوئی  
آزمودیم تا بهاله تو



The fifth:—

ای آنکه بهر محفل و مجلس بهمه کس  
با سینه پر کین رخ پرچین بدر آئی  
کشتی که گرفتست دل از خانه عمرم  
و قفسست کزین خانه چرکین بدر آئی

fol. 20<sup>a</sup>-23<sup>a</sup>. Rubā'is, thirty in all; out of these only four Rubā'is, viz., the sixteenth, seventeenth, eighteenth, and the last, are Persian, while all the remainder are Turki.

The sixteenth Rubā'i runs thus:—

در آرزوی قد تو دالی کشتم  
از فکر دو ابرویست هلالی کشتم  
اندر هوس لب و میانست جانا  
القصد من غسته خیالی کشتم

The seventeenth begins thus:—

شوخی که همیشه می کنی جور و مستم  
جز جور و مستم نمیکنی لطف و کرم . . . . . الخ

The eighteenth:—

ای باد بان یار سلامم برسان  
در خلوت وصل او پیامم برسان  
بر صبح وصال و شام زلفش بگذر  
یعنی که دعای صبح و شامم برسان

The last:—

یارب ز کرم دري برویم بکشای  
رنك غیر از دل عزیزم بزدای  
پیوند من از جمله عادی بکسل  
از هر دو جهان سوی خودم راحتمای

fol. 23<sup>b</sup>-34<sup>a</sup>. Short Maṣnawī poems. There are about eighteen Maṣnawī poems, of which only four, which are very short, are Persian.



The first Persian Maṣnawī poem, consisting of six lines, begins thus on fol. 29<sup>b</sup> :—

مغن پرداز این شیرین حکایت  
چنین کرد از کهن پیران روایت  
زلیخا کز مه کنعان جدا ماند  
به محتضای دوری مبتلا ماند . . . . الخ

It should be observed here that the verses of the above Maṣnawī poem closely correspond with the Yāṣuf-Zalikhā of Jāmī. For instance, the first of the above verse consists only of two different parts of the following two separate verses of Jāmī.

In one place of the Yāṣuf-Zalikhā (Cal. Edn., p. 118) we read :—

مغن پرداز این شیرین فساخه  
چنین آرد فساخه درمیانه

Again, on p. 134 we find the following :—

چمن پیرای باغ این حکایت  
چنین کرد از کهن پیران روایت

The second Persian Maṣnawī poem, of five verses, begins thus :—

تا چه سازد جهان بی سروین  
غافل از مکر آسمان کهن  
رفت کارم ز دست و دست از کار  
نیست کارم بغیر ناله و زار . . . . الخ

The third one of six lines runs thus on fol. 30<sup>a</sup> :—

مه لو غم شدۀ ابرویت  
لاله غولین جگونی از رویت  
کل ز دست تو گریبان زده چاک  
بی تو انداخته خود را بر خاک . . . الخ

The fourth one is a *مناجی* *نامه*, and consists of nine verses. It begins thus :—



بیا صاعی آن می که جان پرورست  
 که جان عزیزی مرا در غوروست  
 بمن ده که دوران بکین منست  
 بی قصد جان عزیزی منست . . . الخ

The *diwān* ends with a short prose epilogue in Turki intermixed with verses.

The colophon reads thus:—

تمت دیوان حضرت الاعلی حفظه الله تعالی عن الافات و  
 البلايا علی يد العبد الضعیف محمود بن اسحق الشهابی البهروی  
 علی طریق الاستعجال

The words *البلايا و الافات* clearly show that Kāmran was alive when this copy was written.

On fol. 1\* the autograph of the emperor Jahāngir runs as follows:—

الله اکبر

دیوان میرزا کامران که عم پدر بزرگوار منست بخط محمود  
 اسحق شهابی حرره نور الدین محمد جهانگیر شاه اکبر سنه ۲۰ جلوس  
 موافق ۱۰۳۳ هجری

On the right-hand side of this is the following note by the emperor Shāh Jahān in his own handwriting:—

هو

الصمد لله الذي انزل علي عبده الكتاب حرره شاه جهان  
 ابن جهانگیر شاه بن اکبر شاه

The following note on the same folio says that this copy was also in the possession of Nūr-un-Nisā Begam, the wife of Jahāngir:—

قیمت اموال نواب نورنساء بیکم  
 می مهر



On the fly-leaf at the end one note reads thus:—

تحويل جناب شيخ فيضي از بابت تحويل مير محمد تقى بتاريخ  
۲۷ شهر ذالحج ۹۹۰ عرض دیده شد

The following marginal note, in the same hand as the copy itself, is found at the end of the MS.:—

۲۷ شوال ۱۹ از وجوه محافظان تحويلدار متوفى تحويل محمد  
حافظ شد . . .

Besides these there are numerous seals and notes showing that the MS. passed through the hands of Mun'im Khān Khān Khānān, Maymanat Khān, Muhammad Ṣālih, Muhammad 'Alī, Khwājah Suhayl, Arshad Khān, Muhammad Bāqar, Nūr Muhammad, 'Abd-Ullāh Chalapt, and many other distinguished nobles and officers of the Courts of the Mughal emperors.

Several notes bear the dates A.H. 984, 987, 990, 992, etc.

The copy is written in a beautiful clear Nasta'liq, within gold-ruled borders.

### No. 238.

fol. 94; lines 12; size  $9\frac{3}{4} \times 6$ ;  $6 \times 3\frac{1}{2}$ .

دیوان شرف جهان قزوینی

### DÎWÂN-I-SHARAF-I-JAHÂN-I-QAZWÎNÎ.

A valuable copy of the *diwân* of Sharaf-i-Jahân.

Mirzâ Sharaf, better known as Sharaf-i-Jahân (according to Barbier de Meynard, *Dictionnaire Géogr.*, p. 444, footnote, he is called Ashraf Jahân), مرزا شرف بن قاضی جهان بن مید میث الدین السینی, son of Qāḍī Jahân, was born, according to the author of the *Haft Iqlim*, in Qazwîn, on Wednesday morning, the 18th of Rabi' II, A.H. 902 = A.D. 1496, and belonged to a very noble Sayyid family of that place. His grandfather Sayyid Sayf-ud-Din was a favourite courtier of Sultân Uljaytû Khān (A.H. 703-716 = A.D. 1303-1316), and his father Qāḍī Jahân held for some time a very influential post under Shāh Tahmāsp Ṣafawī of Persia, who reigned



from A.H. 930-984 = A.D. 1523-1576 (according to the author of the *Tabaqāt-i-Akbarī*, in Elliot's *History of India*, vol. v., p. 219, Qāḍī Jahān was the diwān of Shāh Tahmāsp). Regarding the honourable pedigree of Sharaf, Sām Mirzā, in his *Tuhfa-i-Sāmī*, writes thus:—

سلسلہ نسبش بامام زمیں امیر المومنین حسن منتہی میشود  
و حبیبش از زینت و زینب مر لوتہ بیان و لذہیب مستغنی  
(ع) ای تو مجموعہ خوبی ز کدامت گویم

Sharaf was brought up and educated under the direct supervision of Shāh Tahmāsp, whose friendship the poet enjoyed up to his last hour. He was one of the most eminent scholars of his time, and according to some biographers enjoys the reputation of being the best poet of his time in Qazwin. The following remarks of Āḍur bear testimony to the comprehensive learning of the poet:—

اکثر اوقات علما و شعرا در خدمت ایشان کامیاب مقاصد می  
بوده اند... و در مراتب مصنوری بزعیم فقیر در قزوین کسی تا  
بصال بصلوت زبان و ملاحضت بیان ایشان نبوده بلکه مرآمد معاصرین  
خود بوده اند

The same Āḍur, followed by the author of the *Majma' ul-Fuṣṣahā*, says that Sharaf was a pupil of the celebrated Amīr Ghiyās-ud-Dīn Maṣṣār of Shirāz (b. A.H. 900 = A.D. 1494, d. A.H. 948 = A.D. 1541), who is the author of the work *Akhlāq-i-Maṣṣārī*, اخلاق مصوری (see Rieu, p. 826\*), and who, on account of his vast learning, received two honorific epithets, viz., *Ustād-ul-Bashar*, استاد البشر (a title also given, according to a marginal note on fol. 98<sup>b</sup> of the copy of the *Haft Iqlim*, No. 725, in Ethé, India Office Lib. Cat., to the celebrated Khwājah Naṣir-ud-Dīn Ṭūsī) and 'Aql-i-Hādī 'Ashar, عقل حادی عشر, from the recognised scholars of the age (see *Haft Iqlim*, fol. 318\*). Some biographers are of opinion that Sharaf adopted a new style in his poetry, but Ārzū says that the poet generally imitated the style of Ḥasan Dihlāwī, and quotes the following verse of Sharaf in support:—

غایت حسن عجب نیست ز گفتار شرف  
بیشتر شعر چو بر طرز حسن میگوید

The author of the *Ṣaḥuf-i-Ibrāhīm*, on the authority of Taqī Kāshī, states that the poet has left about three thousand verses.



Amin Rāzī, while precisely placing Sharaf's death on "the evening of Sunday, the 7th of Dilqā'd, A.H. 962 (A.D. 1554)"—

در شام یکشنبه هفتم ذیقعد نصد و شصت و دو وفات

یافت

quotes the following chronogram—

آ آ شرف از جهان شده

the numerical value of which is 968.

Dr. Ethé, in his *India Office Lib. Cat.*, col. 472, No. 1257, wrongly interprets the meaning of شام in the above line as "Syria" instead of "evening." The same year of the poet's death, viz., A.H. 962, is also given by the author of the *Miftāh-ut-Tawārikh*; while the other date, A.H. 968 = A.D. 1560, is given by Taqī Kāshī (*Sprenger, Oude Cat.*, p. 22), the author of the *Ṣuḥuf-i-Ibrāhīm*, and several others.

The difference of six years in the two dates 962 and 968 is probably due to the two different readings of the chronogram quoted above. In some books the word آ (the numerical value of which is six) in the *tārikh*, as quoted above, is repeated; while in others, is used only once. The author of the *Nafā'is-ul-Maāṣir* (*Sprenger, Oude Cat.*, p. 50) stands alone in placing Sharaf's death in A.H. 971 = A.D. 1563.

For notices on Sharaf's life, see *Tuḥfa-i-Sāmi*, fol. 25<sup>b</sup>; *Haft Iqlīm*, fol. 318<sup>a</sup>; Taqī Anḥādī, fol. 359<sup>b</sup>; *Ātash Kadah*, p. 301; *Riyāḍ-ush-Shu'arā*, fol. 197<sup>b</sup>; *Majma'un-Nafā'is*, vol. i., fol. 231<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 396; *Nashtar-i-Ishq*, fol. 888; *Miftāh-ut-Tawārikh*, p. 236; *Ṣuḥuf-i-Ibrāhīm*, fol. 437<sup>a</sup>, etc.

Contents of the *diwān*:—

fol. 1<sup>a</sup>. A preface in prose by Ṣadr-ul-Ḥusaynī.

Beginning:—

بعد حمد الله سبحانه علي نعوت كماله و الصلوة علي النبي  
العربي و آله الخ

The author of this preface, who calls himself Ṣadr-ul-Ḥusaynī, is probably identical with Sharaf-i-Jahān's son Amir Ṣadr-ud-Dīn Muḥammad, who is mentioned in the present tense by Amin Rāzī in his *Haft Iqlīm*, fol. 318<sup>a</sup>, as an expert musician and a good scholar and poet of the age.

In this preface Ṣadr-ul-Ḥusaynī says that after making a selection of the poems of his father he collected the present *diwān* and arranged the *Gazals* in the alphabetical order, except the one which his father had composed in his last moment, and which, therefore, Ṣadr-ul-Ḥusaynī



placed last of all. This *Gāzal*, rhyming in the letter م, is the last *Gāzal* on fol. 65<sup>v</sup> of this copy.

fol. 3<sup>v</sup>. "Haft-band"; or, the seven stanzas in imitation of the Haft-band of Mullā Kāshī (see No. 114 above) in praise of 'Alī.

Beginning:—

السلام ای سایه حق آفتاب شرح دین الخ

fol. 8<sup>v</sup>. *Qasidas* in praise of 'Alī, Imām Mūsā Ridā, and *Shāh Tahmāsp*.

Beginning:—

وقت آنست که جان از بی جالان کردد  
روز و شب در طلبش رو به بیابان کردد

fol. 52<sup>v</sup>. *Gāzals*, in alphabetical order:—

Beginning:—

ای شوق دیدنت مهیب جستجوی ما  
هر دم فزود در طلبت آرزوی ما

The *Gāzal* which is said in the preface to have been composed by *Sharaf* in his last moment begins thus on fol. 65<sup>v</sup>:—

رفتیم و این سراچه یو غم گذاشتیم  
دنیا و محتش همه با هم گذاشتیم

*Amin Rāzi*, in his *Haft Iqlim* (*loc. cit.*), also quotes the above *Gāzal*, and says that it was composed by *Sharaf* in his last moment.

fol. 66<sup>v</sup>. *Fards* or single verses arranged in alphabetical order.

Beginning:—

نیست ره پیشش رقیبان چقا الدیش را  
فرصت است ایدل بدو کر میرمائی خویش را

fol. 69<sup>v</sup>. A *Qit'ah*.

Beginning:—

حسود اگر نکند نظم من پسند چه سود  
شرف چنین که نمیداند او زبان مرا

fol. 71<sup>v</sup>. Another *Qit'ah*.

Beginning:—

آن کز تو جدا فکند مارا  
یا رب که بروز ما نشیند



fol. 75\*. A third Qit'ah.

Beginning:—

گر با رقیب وعده صحت نکرد  
صحت چو در گرفت چرا میروی مرو

This Qit'ah is followed by several others.

fol. 82\*. Rubā'is, eight in number.

Beginning:—

ای آنکه گمان بوی کزو میجوی  
از دل چو نداری خبر معذوری

fol. 83\*. Several short Maṣnawis (in different metres) most of which are in praise of Shāh Tahmāsp.

Beginning of the first Maṣnawī:—

حمدا زین لشیم پر نور  
که باقبال شاه شد معمور

A diwān of Sharaf, with the same preface by Ṣadr-ul-Ḥusaynī, is noticed in Sprenger, *Oude Cat.*, p. 567. A copy is also preserved in the Asiatic Society of Bengal.

The present copy, a splendid one, is written in a beautiful Nasta'liq, within gold-ruled borders, with a minutely decorated frontispiece. The first two folios in the beginning are fairly illustrated.

Not dated, apparently 17th century, A.D.

Scribe محمد رضا المشهدی

### No. 239.

fol. 50; lines 10; size  $7\frac{1}{2} \times 5\frac{1}{2}$ ;  $5\frac{1}{2} \times 4$ .

The same.

A splendid old copy of the diwān of Sharaf-i-Qazwīnī, written only twelve years after the poet's death at Bāg-i-Shāhī Shīrāz, by the celebrated calligrapher 'Ināyat Ullah Shīrāzī.

Contents:—

Gazals, in alphabetical order, beginning on fol. 1<sup>b</sup>:—

ای شوق دیدلت سبب جستجوی ما  
هر دم فزوده در طلبت آرزوی ما



Fards, or single verses, beginning on fol. 47<sup>b</sup>:—

نیست ره پیشش و قیامان جفا اندیش را  
فر صفتست ای دل باو گر میرمائی خویش را

The colophon, dated A.H. 981, runs thus:—

تمام شد دیوان میرزا شرف در بهترین وقتی در بستان بهشت  
مشهور بباغ شاهي في دار الملك شیراز کتبه العبد عنایت الله  
الكاتب الشیرازی متر عیونہ فی سنہ ۹۸۱

Some verses of Kamāl Khujandi and some other poet written at the end are dated A.H. 983 and 984.

fol. 47<sup>b</sup> and 48<sup>a</sup> are written diagonally.

This valuable copy, once belonging to the library of Khān Bahādur Wāriq 'Alī Khān, was presented to this Library by Khān Bahādur Asdar 'Alī Khān in memory of his friend the late Khān Bahādur Khudā Bakhsh Khān, C.I.E.

Written in a beautiful minute Nasta'liq, within gold-ruled borders, with a double-page 'unwān and a beautifully illuminated frontispiece at the beginning.

### No. 240.

fol. 81; lines 13; size 8 × 4½; 6½ × 3½.

دیوان بھلول

### DÎWÂN-I-BAHLÛL.

The lyrical poems of Bahlûl, شاه بھلول.

Beginning:—

شبنمی از بصر و دشت عشق کل شد خاک ما  
مخزن اسرار شد خاک کل لعلناک ما  
چون تجلی کرد در دل عکس انوار رحمت  
خلوت دلدار شد آخر دل غمناک ما



The *Gazals* are of a purely religious nature and are arranged in alphabetical order.

Several *Bahlûls* are mentioned in the *Tadkiras*; but the meagreness of their accounts does not enable us to identify this *Bahlûl* with any of them; but from the word *غفرله* which occurs after the poet's name in the colophon of a copy of his *diwân*, dated A.H. 970 = A.D. 1562, noticed in *Rieu*, ii., p. 659, it can be asserted that he died before that year. A copy of the *diwân* with the same beginning, and a *Waslat Nâmah*, in imitation of *Farid-ud-Dîn 'Attâr's Maṣnawî* of the same name, ascribed also to *Shaykh Bahlûl*, are noticed in *Sprenger, Oude Cat.*, p. 370.

Written in ordinary modern *Nasta'liq*, within gold and coloured ruled borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.

### No. 241.

fol. 252; lines 15; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{3}{4} \times 3\frac{3}{4}$ .

دیوان بهرام سقا

### DÎWÂN-I-BAHRÂM SAQQÂ.

A copy of the *diwân* of *Bahrâm Saqqâ*.

*Bahrâm*, with his poetical title *Saqqâ*, درویش بهرام سقا البخاری, was a *Chagatâ'i Turk* of *Bukhârâ*, and belonged to the *silsilah* of *Hâjî Muḥammad Khabûshânî*, حاجی محمد خبوشانی (and not محمد جامی, as *Badâ'uni*, vol. iii., p. 253, reads), who was a disciple of the celebrated *Mir Sayyid 'Alî Hamadânî* (d. A.H. 786 = A.D. 1384) in the fourth generation. *Sprenger, Oude Cat.*, p. 59, reads جنوشانی instead of خبوشانی; while the *Society's* copy of the *Haft Iqlim*, p. 663, reads جنون شاه. For خبوشان see *Wüstenfeld's Mu'jam-ul-Buldân*, vol. i., p. 243; vol. ii., p. 400. See also *Daulat Shâh*, pp. 91, 281, and 351; and also *Ethé, India Office Lib. Cat.*, col. 436, No. 801. *Saqqâ* spent a great portion of his life in travelling and went on a pilgrimage to *Mecca* in A.H. 945 = A.D. 1538. This date is expressed by the following *Qit'ah*



(found on fol. 170<sup>a</sup> of this copy), which the poet composed in commemoration of the occasion :—

از طوف اولیای بخارا علی الدوام  
ایدل رمید فیض بسی با من گدا  
زالجا بطوف کعبه روان گشتم از نیاز  
تا در حریم قصر رمل مازم النجا  
آمد ندا ز حیب بتاریخ این مشر  
مشتا بگو همیشه که با قصر البیا

According to some writers Saqqā came to India during the reign of the emperor Humāyūn. The laudatory poems addressed to Akbar, which are found in abundance in his diwān, convince us that he received good treatment from this emperor. With some of his disciples Saqqā devoted his life for some time to giving water to travellers at Akbarābād. It is said that a descendant of his spiritual guide came to India, and that Saqqā, having given away to him all that he possessed, set out alone for Ceylon. Some are of opinion that Saqqā died in Ceylon; while according to others he died on his way to the island. The author of the *Ṣuhuf-i-Ibrāhīm* says that he has seen the tomb of Saqqā at Bardawān (in Bengal). See also the "Objects of Antiquarian Interest in Bengal," p. 1, where the tomb of Saqqā, in Bardawān, is described as being in a fair state of preservation.

Badā'uni remarks that Saqqā collected several diwāns of his own but destroyed them himself, and that even the remaining one is of no small size. The present copy of the poet's diwān consists of about four thousand verses. Taqī Anḥādī had also seen a copy of the poet's diwān containing the same number of verses.

Dr. Sprenger, followed by Dr. Ethé (India Office Lib. Cat., No. 1436), places Saqqā's death in A.H. 962 = A.D. 1554, and quotes the following *tārīkh*, also found on fol. 171<sup>a</sup> of the present copy :—

با درد و مصنت و غم آن یادگار خوبان  
رفت از جهان فانی امروز سوی عشق  
چون دید این گلستان بوی وفا ندارد  
آن سرو قد موزون فردوس کرد ماوا  
آن گل چوزین چمن رفت پرمیدمش ز تاریخ  
گریان بگشت — مشتا — این باغ مالد بی ما



Dr. Sprenger is, however, of opinion that the above Qit'ah was composed by a different person than Saqqâ to express the date of the poet's death; but the sense of the Qit'ah makes it clear that Saqqâ himself composed it to record the date of death of some of his relatives or friends. Again, the date 962 is evidently too early. Besides the fact that Badâ'unî enumerates Saqqâ among the poets of Akbar's reign (A.H. 963-1014 = A.D. 1555-1605), the poet himself says on fol. 242<sup>b</sup> of his diwân that he used to attend the court of Akbar and received numerous favours from the emperor:—

من و درویش را با شهریاری  
در ایام جنون افتاد کاری  
عجب فرخنده شاهي سرفرازي  
همایون طلعتي مسکين نوازي . . . .  
شهبشاهي که بود انعام او عام  
چال الدین مصد اکبرش نام  
مرا بر آستان او گذر بود  
برحمت سوي من او را نظر بود  
به نصرت اگره منزل بود اورا  
مراد از نصرت حاصل بود اورا  
برای پای نصرت بادشاهي  
بنام دهلي آمد دین پناهي

Again, the poet in some of his *Maṣnawis* on foll. 226<sup>b</sup>, 229<sup>b</sup>, etc., says that he composed them in A.H. 966 = A.D. 1558:—  
fol. 226<sup>b</sup>:—

نه صد و شصت و شش بهاد عشور  
آمد از غیب نظم ما بظهور

Again, on fol. 229<sup>a</sup>:—

نه صد و شصت و شش از هجرت که بود  
شاهد معنی بدینسان رو نمود

From the above lines we can fairly conclude that Saqqâ was alive in A.H. 966 (A.D. 1558).



Again, in the following lines on fol. 229<sup>a</sup> we are distinctly told that the poet died in A.H. 970 = A.D. 1562:—

بهرام که بود شهره در سقائی — بی حيله و زرق  
 بود عالم علم دینی و دنیائی — نا خوانده سبق  
 در نه صد و هفتاد برفت از عالم — در کشور (sic)  
 زد خیمه انس بر در یکتائی — شد واصل حق

For notices on Saqqā's life see Taqī Aḥādī, fol. 309<sup>b</sup>; Riyāḍ-ush-Shu'arā, fol. 176<sup>a</sup>; Makḥzan-ul-Ġarā'ib, fol. 347<sup>b</sup>; Safinat-ul-Auliya (Ethé, Bodl. Lib. Cat., col. 218, No. 221); Natā'ij-ul-Afkār, p. 216; Ṣuḥuf-i-Ibrāhīm, fol. 423<sup>b</sup>; Sprenger, Oude Cat., pp. 59, 78, 559 and 560. See also Ethé, India Office Lib. Cat., No. 1436, where a copy of the poet's diwān is mentioned.

Contents of the diwān:—

Ġazals in the alphabetical order, except the first two.

fol. 1<sup>b</sup>. Beginning of the initial Ġazal as in No. 365 of the Asiatic Society of Bengal (see Sprenger, Oude Cat., p. 560), and Ethé, India Office Lib. Cat., No. 1436:—

پا ز سر کرده براه طلبش حیرانم  
 که من قطره کجا و هوس عمانم

The first alphabetical Ġazal begins thus:—

در آئینه روی تو دیدیم هویدا  
 صری که نهان بود تقدس و تعالی

The initial alphabetical Ġazal, mentioned in Ethé, Indian Office Lib. Cat. (*loc. cit.*), and beginning with the line—

الا یا ایها الساقی بده آن باده حیرا الخ

is the second of the alphabetical Ġazals in this copy.

fol. 157<sup>a</sup>. An Arabic Ġazal.

Beginning:—

سمیل الله مائی یا حمیمی  
 تعالی الله اشرب ما اصیمی



fol. 158<sup>b</sup>: Musaddasât.

Beginning:—

السلام ای روضه است بر اهل دین دار السلام  
حاجیانرا کعبه کویست بود بیت الحرام

Compare Ethé, Indian Office Lib. Cat. (*loc. cit.*).

fol. 161<sup>a</sup>. Another series of Musaddasât.

Beginning:—

السلام ای کشته مظلوم در راه خدا  
نور چشم مصطفی آرام جان مرثضا

fol. 163<sup>b</sup>. Mukhammasât.

Beginning:—

خدا را بر من مسکین به بخشا ای شه عالم  
که شد حال دلم از زلف تو آشفته و درهم

fol. 164<sup>a</sup>. Another series of Mukhammasât.

Beginning:—

عشق تو آتش نیست که سر در جهان زده  
نور رخ تو طعنه بصورشید ازان زده

fol. 165<sup>a</sup>. A third series of Mukhammasât.

Beginning:—

ای دروغا ز غم مرگ امان بایستی  
زندگی بهر غم میمیران بایستی

fol. 166<sup>a</sup>. Qit'as, most of which express the dates of death of several distinguished persons, *e.g.*, Shāh Qāsim, Qāsim Anwār, Shaykh Jalāl, Khawājah Mirak, Mullā Aḥmadi, Shāh Burhān, and of several others.

Beginning of the first Qit'ah:—

وفا چو نیست دلا در جهان بی بیاد  
گذر ز عالم فانی برای ملک بقا

fol. 173<sup>a</sup>. Fards or single verses.

Beginning:—

چیسست مثلاً کمال حیرانی  
دمیلم ناله را بخی رانی



fol. 173\*. Rubá'is arranged in the alphabetical order.

Beginning:—

ای گشته عیان از رخسار انوار هدا  
بگذار که بینم مه رویت بیدا

fol. 185\*. Tarji'bands.

Beginning:—

ما ناطق سر قل کفائیم  
تفسیر کلام کبریائیم

The burden runs thus:—

بودیم بروح قدس همدم  
پیش از اثر وجود آدم

fol. 190\*. Another series of Tarji'bands.

Beginning:—

بیا ای مولس دلهای پر غم  
که شد حال دل ما بی تو در غم

The burden runs thus:—

تویی چون مهر از هر ذره پیدا  
ز مهرت در سر هر ذره سودا

fol. 195\*. A third series of Tarji'bands.

Beginning:—

ای صبا بر کو بلفظ آن یار را  
چاره سازد دل بیمار را

The burden runs thus:—

کثر کافر را و دین دیندار را  
ذره دردست دل عطار را

fol. 197\*. A fourth series of Tarji'bands.

Beginning:—

آنها که ربوده لثايند  
از هستی خویشتن جدايند



The burden runs thus:—

شاغل مشو از وجود آدم  
می باش همیشه حاضر دم

fol. 201<sup>a</sup>. A fifth series of Tarji'bands.

Beginning:—

ای ازل بوده ابد نکران  
آخرت به ز اول دکران

The burden runs thus:—

حق اگر با وجود تو نه یکسست الحق

fol. 203<sup>a</sup>. Another series of Tarji'bands.

Beginning:—

ای به علم آمده ز ما برتر الحق

The burden runs thus:—

الب لا اله الا ما هو  
هو هو لا اله الا هو

fol. 204<sup>a</sup>. Qaṣīdas, six in number.

Beginning of the first Qaṣīdah:—

دوش این ندا بکوش من آمد دم صحر  
کای بی خبر قضای تو می گوید این قدر

fol. 201. Maṣnawīs, nine in number. In the first three Maṣnawīs the poet describes the terms *مثنائی*, *غیمه دوزی* and *حلواگری*. The seventh is the *نامه* mentioned in Sprenger, *Oude Cat.* (*loc. cit.*). The remaining five are mostly in praise of the emperor Akbar.

Beginning of the first Maṣnawī:—

کریم کارمنازا کردگار  
رحیم مشفق پروردگار

fol. 294<sup>a</sup>. Another series of Tarji'bands.

Beginning:—

ای بی خبر از حقیقت کار  
دیگر بخدا مکن تو انکار



The burden runs thus:—

از چهل مکن برفضم اسناد  
صد لعنت حق برافضي باد

Written in an ordinary Nasta'liq, within coloured borders, fol. 1<sup>b</sup> has been supplied in a later hand.

Dated the 7th Ramadân, A.H. 1073.

No. 242.

fol. 89; lines 14-16; size  $9\frac{1}{4} \times 5\frac{3}{4}$ ;  $7 \times 4$ .

The same.

A smaller copy of Saqqâ's diwân, containing Ġazals in the alphabetical order except the first two, and a few Mukhammasât, Fards, Qit'as and Rubâ'is.

Beginning of the Ġazals as in the preceding copy:—

پا ز مر کرده براد طلبش حیرانم الخ

Written in ordinary Nasta'liq.

Not dated, apparently beginning of the 18th century.

No. 243.

fol. 51; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3\frac{1}{2}$ .

دیوان میلّی

DÎWÂN-I-MAYLÎ.

Mirzâ Muhammad Qulî, poetically known as Maylî, مرزا محمد قلی، was, according to Badâ'unî, vol. iii., p. 329, and other reliable authorities, a native of Herât, and is therefore better known as Maylî Harawî. But the author of the *Atash Kadah*, p. 34, says that the poet was born and grew up in Mughhad. He belonged to



the Qizilbāsh sect of the Turks. In his early life Mayli found a benevolent master in Sultān Ibrāhīm Mirzā (grandson of Shāh Ismā'il Safawī), a prince of great literary taste, whose learned society afforded the poet an easy chance of improving and cultivating his poetical talents. After the death of this prince, Mayli came to India in A.H. 979 = A.D. 1571. See *Yad-i-Baydā*, fol. 206; *Nafā'is-ul-Maḥsir* (Sprenger, *Oude Cat.*, p. 54); and *Nashtar-i-'Ishq*, fol. 1678. Taqī Kāshī (Sprenger, *Oude Cat.*, p. 43), however, gives a later date, viz., A.H. 983 = A.D. 1575, and erroneously says that the poet died on the road. Badā'uni (*loc. cit.*), who gives Mayli a very high position among the poets of the close of the 16th century, says that Mayli stayed in India for many years with Sayyid Naurang Khān, d. A.H. 1002 = A.D. 1593 (son of Quṭb-ud-Dīn Khān, an Amir of 5000 in the reign of Akbar), and that owing to some ill-feeling the poet was subsequently poisoned at the Sayyid's order and died in Mālwah. The same Badā'uni says that the poet wrote several Qaṣidas in praise of this Sayyid Naurang Khān.

Some biographers relate that, with the object of getting an access to the court of Akbar, Mayli composed a beautiful Qaṣidah in praise of the emperor, but it so happened that Ġazālī Mashhādī (d. A.H. 980 = A.D. 1572) somehow or other obtained a copy of this Qaṣidah, and having added about thirty-two verses of his own he presented the poem in his own name to the emperor. Mayli, unaware of the trick, recited the poem in presence of Akbar, and to his utter humiliation was accused of having stolen the poem of Ġazālī. But we can hardly believe the story, since we know that Ġazālī was the first of the four poets who received the title of *ملك الشعرا* during the reigns of the Timuride sovereigns of India, and as such enjoyed a wider reputation than Mayli.

However, Mayli is reckoned among the best poets of the latter half of the 16th century, and is said to have held poetical discourses with Khwājah Husayn Ṣanā'i, Ġazālī, Waḥshī, Walī of *Dasht-i-Bayāḍ*, and others. Taqī Auhādī says that he possessed a collection of Mayli's Qaṣidas and Tarkīb-bands numbering about two thousand and five hundred verses, and that he also repeatedly saw the same number of verses of the poet's Ġazals.

The authors of the *Yad-i-Baydā* and the *Nashtar-i-'Ishq* place the poet's death in A.H. 983 = A.D. 1575. Wāliḥ and a few others, agreeing with the authors of the *Yad-i-Baydā* and the *Nashtar-i-'Ishq*, say that Mayli's corpse was taken from Mālwah to Mashhād and buried there; but Badā'uni (*loc. cit.*) and other earlier biographers do not say anything in support of this statement.

For notices on the poet's life see, besides the references given above, Taqī Auhādī, fol. 731<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 398<sup>a</sup>; *Atash Kadah*, p. 34; *Khulāṣat-ul-Afkār*, fol. 192<sup>a</sup>, etc., etc.



Copies of Mayli's diwān are mentioned in Sprenger, *Oude Cat.*, p. 497; *Bibliotheca*, Sprenger, No. 1461; Rieu, ii., p. 666<sup>b</sup>, etc.

Contents of the diwān :—

fol. 1<sup>b</sup>. *Gazals* arranged in the alphabetical order.

Beginning :—

منم و دل فکاري بتومي سپارم اورا  
بيچه کار خواهد آمد که نکاهدارم اورا

fol. 49<sup>a</sup>. *Fards* or single verses.

Beginning :—

اگرچه غير بوصل تو سرفراز بود  
باين خوشم که وصال آرزو گدار بود

fol. 50<sup>a</sup>. *Rubā'is*.

Beginning :—

از مستي مي زلف تو پرتاب نمايد  
وز آتش مي لعل تو يي آب نمايد  
حسن تو ز آسيب نگاه هوس آلود  
چون مجلس برهم زده اسباب، نمايد

Some *Gazals*, in the same hand, are written on the margins.

Written in a clear *Nasta'liq*.

Not dated, apparently 19th century.

#### No. 244.

fol. 59; lines 14; size  $8\frac{1}{2} \times 5$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

ديوان هجري رازي

DÎWÂN-I-HIJRÎ-RÂZÎ.

The lyrical poems of *Khawājah Muḥammad Sharif Hijri*.

*Khawājah Muḥammad Sharif Hijri* of Ray, خواجه محمد شريف هجري رازي, better known as *Hijri Rāzi*, was the paternal uncle of the celebrated *Amin Aḥmad Rāzi*, the author of the well-known work *Haft Iqlim*, quoted very often in this catalogue. His son, *Khawājah*



Giyās-ud-Dīn Muḥammad, better known as I'timād-ud-Daulah, was the father of Jahāngir's wife Nūr Jahān, and the famous Wazīr of the emperor. Another of his sons, Khwājah Muḥammad Tāhir, with the Takhalluṣ Waṣlī, was well versed in poetry. Taqī Aḥḥādī says that he saw Waṣlī and his son Khwājah Muḥammad Ṣādiq in Āgrah in A.H. 1004 = A.D. 1595; but this date is evidently a bad reading for 1024, as Taqī came to India in A.H. 1015 = A.D. 1606, and compiled his 'Urafāt between A.H. 1022 and 1024 = A.D. 1613 and 1615. Hijrī's brother Khwājah Mirzā Aḥmad was in great favour with Shāh Tahmāsp, and was the *کلانتر* (or mayor) of Ray. Another of his brothers, Khwājah Khwājagī, was also well versed in poetry, and addressed a Rubā'i to Muḥammad Khān Sharaf Uglī Taklū, who became the governor of Khurāsān in A.H. 941 = A.D. 1534. Hijrī's nephew, Khwājah 'Abd-ur-Ridā, was also a poet and good tārikh writer. Hijrī, on his father's death, went to Khurāsān and became the Wazīr of the aforesaid governor Muḥammad Khān Sharaf Uglī Taklū, on whose death the poet served the governor's son in the same capacity. After the death of Muḥammad Khān's son, Hijrī entered the service of Shāh Tahmāsp, first for seven years as Wazīr of Yazd, Abruqūh, etc., and subsequently as Wazīr of Isfahān. According to Ilāhī Hijrī was a nephew of the celebrated poet Umīdī. See Sprenger, *Oude Cat.*, p. 87.

Maulānā Ḍamirī, of Isfahān, the well-known court poet of Shāh Tahmāsp Ṣafawī and a contemporary of Hijrī, gives the date of the poet's death as A.H. 984 = A.D. 1576 in the following chronogram—

کردید یکی کم ز ملان وزرا

that is, one to be deducted from the numerical value of ملان وزرا which is 985.

This Hijrī of Ray must not be confounded with another poet of the same age and with the same Takhalluṣ. The latter, according to Safinah (Éthé, Bodl. Lib. Cat., col. 217, No. 189), belonged to Fargānah and was a court poet of the emperor Akbar, and most probably is identical with the Hijrī mentioned by Badā'unī, vol. iii., p. 386, as a descendant of the famous Aḥmad-i-Jām Nāmaqi.

Notices on the life of Hijrī Rāzī will be found in *Haft Iqlīm*, f. l. 297\*; Taqī Aḥḥādī, fol. 800\*; *Majma'-un-Nafā'is*, vol. i., fol. 538\*; *Riyāḍ-ush-Shu'arā*, fol. 469\*; *Makḥzan-ul-Garā'ib*, fol. 1017; *Ātash Kadah* (Éthé, Bodl. Lib. Cat., col. 279, No. 461, where the poet is said to have died in Yazd); *Nashṭar-i-'Ishq*, fol. 2050, etc. See also Éthé, *India Office Lib. Cat.*, No. 1440, where a copy of the poet's diwān is mentioned.

Contents of the diwān:—

fol. 1<sup>b</sup>. Haft-band or seven stanzas in praise of 'Alī, an imitation of the Haft-band of Maulānā Ḥasan Kāshī (see No. 114 above).



Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

السلام ای پرتو مهرت چراغ راه دین  
آفتاب مطلع ایمان امیر المومنین

The Haft-band is followed by Qasidas, some of which are in praise of Shāh Tahmāsp.

Beginning—

میرسد موکب نوروز بصد جاه و جلال  
میرود سوی چمن مؤده رمان پیک شمال

fol. 11<sup>b</sup>. Tarkib-band Musaddas in the form of *waso'gh*.

Beginning:—

ای شوخ چقا پیشه چقا چند توان کرد  
ازار من بی سرو پا چند توان کرد  
خون در جگر اهل وفا چند توان کرد  
قصد دل آزرده ما چند توان کرد  
چور و مستم ای عشوه نما چند توان کرد  
اینها با سیران بلا چند توان کرد  
تا چند بها بر سر بیداد توان بود  
تا چند بغمناکی ما نشاد توان بود

fol. 18<sup>a</sup>. *Gazals* in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

ای دُر فشان بشکر عطایت زمان ما  
دُر چیست پر ز گوهر شکرت دهان ما

fol. 57<sup>a</sup>. *Rubā'is*, twenty-seven in number.

Beginning as in Ethé, India Office Lib. Cat., *loc. cit.*:—

زاهد که نماز و روزه اش عادت و عوصت  
میخواره که دستگیر او جام و مہبوست  
آن کرده مدام تکیه بر طاعت خویش  
این منتظر مرحمت از جانب دوست



It will be seen that the contents of this copy closely agree with those of the India Office Lib. copy.

Folios at the bottom are damaged and pasted over with paper.

Written in a clear Nasta'liq.

Not dated, apparently 17th century.

### No. 245.

fol. 273; lines 13; size  $10\frac{1}{4} \times 6$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

## کلیات وحشی

### KULLIYÂT-I-WAḤSHÎ.

The collected works of Maulânâ Waḥshî.

Maulânâ Kamâl-ud-Dîn Waḥshî, وحشی الباقی, مولانا کمال الدین وحشی, was born in Bâfiq in Kirmân; but as he came to Yazd in boyhood and spent there almost his whole life he is known as Waḥshî Yazdî, and this is the reason that Amin Râzi, in his *Haft Iqlim*, places the poet under the heading Yazd. Some biographers say that Waḥshî and his younger brother Murâdî Bâfiqî were the pupils of the celebrated Maulânâ Sharaf-ud-Dîn 'Alî Bâfiqî, the author of the well-known work *Zafar Nâmâh* (completed in A.H. 828 = A.D. 1424); but this statement seems to be erroneous, as Maulânâ Sharaf-ud-Dîn died in A.H. 858 = A.D. 1454, that is, before Waḥshî's birth. Waḥshî imitated the style of Bâhâ Figânî, and is said to have surpassed his contemporaries chiefly in *Gazals* and *Maṣnawîs*. Taqî Auhadî (a contemporary biographer of Waḥshî) holds a very high opinion of the poet.

In comparing the poet with the distinguished Muḥtashim of the same age, Taqî Auhadî remarks thus:—

وقتی که مولانا محتشم طنطنهٔ شاعریش قاف تا قاف گرفته بود  
او (وحشی) در برابر برآمد و طرز نویی در عرصه آورد هم در زمان  
حیات او طرز او را منسوخ کردانید

He further states that at first he imitated Waḥshî, specially in *Gazals*, and that he collected a *kulliyât* of the poet containing nine thousand verses consisting of *Qasidas*, *Gazals*, *Tarji'bands*, *Tarkib-bands*, *Qit'as*, *Rubâ'is* and three *Maṣnawîs*, viz., *Nâzir-u-Mauẓar*, *Khuld-i-Barîn* and



Farhād-u-Shirīn, the latter of which, he adds, though very popular, has been left incomplete by the poet and contains one thousand one hundred and fifty verses.

Taqi gives the date of Wahshī's death as A.H. 991 = A.D. 1583 in the following versified chronogram:—

چو سر مستانه وحشی باده نوشید از خم وحدت  
روان شد روح پاک او به مستی موی حلین  
من از پیر مغان تاریخ فوت او طلب کردم  
بکشتا هست تاریخش وفات وحشی مسکین

The above date of the poet's death is also given by the author of the *Mir'at-ul-Ālam*, who quotes the following chronogram in support:—

بلبل کلزار معنی بسته لب

For notices on the poet's life, see *Haft Iqlim*, fol. 53<sup>a</sup>; Taqi Anḥādī, fol. 789<sup>a</sup>; *Ālam Ārā-i-Abbāsī*, fol. 80<sup>a</sup>; *Majma'un-Nafā'is*, vol. ii., fol. 528<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 442<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 212<sup>b</sup>; *Ātash Kadah*, p. 167; *Makhzan-ul-Garā'ib*, fol. 955; Taqi Kāshī (*Sprenger, Oude Cat.*, p. 35); *Nashtar-i-Ishq*, fol. 1936; *Majma'-ul-Fuṣahā*, vol. ii., p. 51.

Other copies of the *Kulliyāt* are described in *Rieu*, ii., p. 663; *G. Flügel*, i., pp. 576 and 577; *Sprenger, Oude Cat.*, pp. 586 and 587; *Ethé, India Office Lib. Cat.*, No. 1444. See also *Ethé, Bodl. Lib. Cat.*, Nos. 1039–1042, 1209, 4, and col. 769; *W. Pertsch, Berlin Cat.*, p. 65, No. 6; p. 98, No. 2; p. 711, No. 3, and p. 898.

Contents of the *diwān*:—

## I.

fol. 1<sup>b</sup>. *Gazals* in the alphabetical order.

Beginning as in *Ethé, India Office Lib. Cat.* (*loc. cit.*)

ای از تو سرخ کشته بخون روی زرد ما  
ما را ز درد کشته و فارغ ز درد ما

## II.

fol. 87<sup>b</sup>. *Tarjībānds*; resembling the *نامه ساقی* in *Ethé, India Office Lib. Cat.* (*loc. cit.*)

Beginning:—

ساقی بده آن باده که اکثیر وجود مست  
شوینده آلایش هر بود و نبود مست



The burden runs thus:—

ما گوشه نشینان غرایات الستیم  
تا بوی مٹی هست دران میکده مستیم

### III.

fol. 92<sup>a</sup>. *Marāṣi*, or elegies on the death of *Shāh Tahmāsp*, the poet's brother *Murādi*, and others, in the form of *Tarkīb-bands*.

از چه رو خاک میه کردون بشرق ماه کرد  
مشعل غورشید را کردون چرا پر کاه کرد

### IV.

fol. 94<sup>a</sup>. A series of *Tarkīb-bands*. Each stanza consists of three couplets having the same *Radif* and *Qāfiyah* in all the six hemistiches, and is separated by an isolated verse with a different *Radif* and *Qāfiyah*:—

Beginning:—

ای گل تازه که بوی ز وفا نیست ترا  
خبر از مر زنش خار چقا نیست ترا  
رحم بر بلبل بی برک و نوا نیست ترا  
التفائی باسیران بلا نیست ترا  
ما امیر غم و اصله غم ما نیست ترا  
با اسیران بلا رحم چرا نیست ترا  
فارغ از عاشق غمناک نمی باید بود  
جان من این همه بیباک نمی باید بود

### V.

fol. 96<sup>b</sup>. Another series of *Tarkīb-bands* in the form of *Musaddas*.  
Beginning:—

دوستان شرح پریشانی من گوش کنید  
داستان غم پنهانی من گوش کنید  
گفتگوی من و حیرانی من گوش کنید  
قصه پی سر و سامانی من گوش کنید



شرح این آتش جانسور نگشتن تاکی  
 سوختم سوختم این سوز لهشتن تاکی

## VI.

fol. 98<sup>b</sup>. Rubā'is.

Beginning:—

یارب که بقات جاودانی بادا  
 کامت باد و کامرانی بادا

## VII.

fol. 104<sup>b</sup>. Qasidas in praise of the Imāms, of Shāh Tahmāsp, Mir Giyās-ud-Dīn (a descendant of the celebrated Sayyid Ni'mat Ullah Wali), Shāh Khalīl Ullah and several other persons.

Beginning:—

راحت اگر بایدست خلوت عینا طلب  
 عزت از انجا بجز حرمت از انجا طلب

## VIII.

fol. 171<sup>a</sup>. Qit'as in praise of the above-named personages, satires, elegies and chronograms expressing the dates of Shāh Tahmāsp's death, the accession of Shāh Ismā'il and other contemporary events.

Beginning of the first Qit'ah:—

زهی اراده تو نایب قضا و قدر  
 ستاره امر ترا تابع و فلک منقار

## IX.

A series of Maṣnawis in praise of Shāh Tahmāsp, Mir Mirān and others, including also some satires.

Beginning of the first Maṣnawī:—

ای ظفر در رکاب دولت تو  
 نهیب خوان فتح و نصرت تو



## X.

fol. 217<sup>a</sup>.

خلد برین

**KHULD-I-BARÎN.**

A *Maṣnawî* in imitation of the *Makhzan-ul-Asrâr* of Nizâmî, of which *Wahshî* speaks highly on fol. 218<sup>a</sup>.

Beginning:—

خامه براورد صدای صریر  
بلبلی از خلد برین زد صثیر

The poet gives the name of the poem in the above verse.  
It has been edited by W. Nassau Lees, Calcutta, 1861.

## XI.

fol. 237<sup>b</sup>.

فرهاد و شیرین

**FARHÂD-U-SHÎRÎN.**

The love-story of Farhâd and *Shîrîn*, in the metre of Nizâmî's *Khusraû-u-Shîrîn*. It is incorrectly styled *غسرو و شیرین* in *Hâj. Khal.*, vol. iii., p. 138, and in G. Flügel (*loc. cit.*).

Beginning:—

الهی مینه ده آتش افروز  
دران مینه دلی وان دل همه سوز

Comp. Bodl. Lib. Cat. (*loc. cit.*) and W. Pertsch, Berlin Cat. (*loc. cit.*).  
Lithographed, Calcutta, A.H. 1249, Bombay, A.H. 1265, and Tehrân, A.H. 1270.

According to Taqî Auhâdî, as mentioned above, the poem is incomplete and consists of one thousand one hundred and fifty verses.

The *Maṣnawî* poem *ناظر و منظور*, *Nâẓir-u-Manẓûr* (see the following No.), is wanting in this copy of the *Kulliyât*.

Written in clear *Nasta'liq*, within gold and coloured ruled borders, with two illuminated frontispieces on foll. 217<sup>a</sup> and 237<sup>b</sup>. Spaces for headings are left blank throughout.

On fol. 103<sup>b</sup>, at the end of the *Rubâ'is*, the MS. is dated Sunday, the 20th Muḥarram, A.H. 1050.

Scribe مصد کاتب دهلوی



## No. 246.

fol. 208; lines 12; size  $9\frac{1}{2} \times 6$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

The same.

Another copy of Wahshi's Kulliyât, smaller than the preceding one.  
Contents:—

## I.

fol. 1<sup>b</sup>. Qaṣīdās without any alphabetical order.

Beginning:—

کسی مسیح شود در سراچه افلاک  
که پا چو مهر مجرد کشد ز عالم خاک

Several Qaṣīdās, including the usual initial one, are wanting in this copy. The Qaṣīdās are followed by some Maṣnawīs, mostly in praise of Shāh Tahmāsp, Ġiyāṣ-ud-Dīn and others. The last Maṣnawī, a short one, is styled فی الصار نامه, and begins thus on fol. 27<sup>b</sup>:—

چون از میهر خسرو میاره بست بار  
بر عزم ره بلاشه حماری شدم سوار

## II.

fol. 28<sup>b</sup>. Ġazals arranged in the alphabetical order.

Beginning as in the preceding copy:—

ای از تو سرخ کشته بخون روی زرد ما الخ

The Ġazals are followed by the Rubā'īs, only three in number.

## III.

fol. 77<sup>b</sup>.

خلد برین

KHULD-I-BARÎN.

Beginning as in the preceding copy:—

خامه براورد صدای صریر الخ

The Maṣnawī here is divided into eleven Raudās, each of which is styled as روضه من خلد برین, four Hikāyats and a خالنه or epilogue.



## IV.

fol. 100<sup>b</sup>.

فرهاد و شیرین

Styléd here as شیرین فرهاد.

Beginning as usual:—

الهی سینہ ده آتش افروز الخ

## V.

fol. 154<sup>b</sup>.

ناظر و منظور

NÂZIR-U-MANZÛR.

The love-story of Nâzîr and Manzûr.

Beginning:—

زهی نام تو سر دیوان هستی

ترا بر جمله هستی پیشدستی

On fol. 207<sup>b</sup> the poet gives the date of completion of the poem,  
A.H. 966 = A.D. 1558, in the following lines:—

کسی کین نظم دور اندیشه خواند

اگر تاریخ تصنیفش نداند

شمارد پنج لوبت می بتضعیف

که با شش باشدش تاریخ تصنیف

نداند گر بدین قانون که شد ذکر

بجوید از همه اییات پر فکر

The date can be obtained by doubling 30 five times and adding 6 to it, or by summing up the numerical value of the words  
“همه اییات پر فکر.”

The above *târîkh* is quoted in *Rieu* (*loc. cit.*) and also noticed in  
W. Pertsch, *Berlin Cat.*, p. 723, No. 4.

Each section of the MS. begins with an illuminated frontispiece and a double page 'Unwân.

Written in a clear minute Nasta'liq within gold and coloured ruled borders.



Not dated. Apparently beginning of the sixteenth century.

Several seals of the last king of Oude are fixed on the fly-leaf at the beginning.

### No. 247.

fol. 124; lines 17; size  $9 \times 5$ ;  $6 \times 3$ .

The same.

A copy of the diwān of *Wahshī* containing the *Ġazals* and *Qasīdas* only.

fol. 1<sup>a</sup>. *Ġazals*, beginning:—

ساکن گلشن شدم تا صاف کردم سینه را  
دادم از خاکستر گلشن صفا آئینه را

fol. 69<sup>b</sup>. *Qasīdas*, beginning as in the above copy:—

کسی مسیح شود در مراچه افلاک الن

Written in ordinary *Nasta'liq*.

Not dated, apparently 17th century.

### No. 248.

fol. 12; lines, centre column, 25; marginal column, 44;  
size  $9 \times 5\frac{1}{2}$ ;  $8 \times 4$ .

انتخاب از غزلیات ملا وحشی

A selection from the *Ġazals* of *Wahshī*.

Beginning:—

از گاه که پریا بگریزد ز بخت ما  
غنجر بجای برک برارد درخت ما

The *Ġazals* are arranged in the alphabetical order.



The usual initial *Ġazal*, viz.—

ای از تو سرخ کشته بخون روی زرد ما الک

is placed fourth in this copy.

Written in ordinary small *Nasta'liq*.

Not dated, apparently 18th century.

No. 249.

fol. 56; lines 14; size 9 × 6; 5 $\frac{1}{4}$  × 3 $\frac{1}{4}$ .

دیوان ارسلان

DÎWÂN-I-ARSLÂN.

A rare and beautiful copy of the diwân of Qâsim Arslân قاسم ارسلان.

Badâ'unî, vol. iii., p. 178, says that Qâsim's father claimed his descent from Arslân Jâdîb, a distinguished noble of the court of Mahmûd of Ġaznî; hence the poet adopted the *takhalluṣ* Arslân. Qâsim was originally born in Tâs, but he flourished in Mâwarâ-un-Nahr. He came to India in the reign of the emperor Akbar, poems in whose praise are found in abundance in the poet's diwân. Besides being an eminent poet, Qâsim was an expert chronogrammatist and a fine calligrapher. He died in A.H. 995 = A.D. 1586, at the time when Akbar was staying at Lâhûr.

For notices on the poet's life see: *Haft Iqlîm*, fol. 214<sup>a</sup>; *Taqî Aḥḥadî*, fol. 111<sup>a</sup>; *Majma'un-Nafâ'is*, vol. i., fol. 10<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 29<sup>b</sup>; *Nashtar-i-Ishq*, fol. 137; *Ṣuḥuf-i-Ibrâhîm*, fol. 52<sup>a</sup>, etc.

Contents of the diwân:—

fol. 1<sup>a</sup>. A short *Maṣnawî* in praise of God.

Beginning:—

بهر حمد بادشاه انس و جان

به که بسم الله آرم بر زبان

The above line is quoted by Dr. Sprenger in his *Oude Cat.*, p. 337, as the beginning of *Qasîdah*.

fol. 2<sup>a</sup>. A *Qasîdah* in praise of the Imâm Âlî Mâsî in answer to a *Qasîdah* of Ġazâlî *Mashḥadî* (b. A.H. 936 = A.D. 1529, d. A.H. 980 = A.D. 1572), a friend of the poet.



Beginning:—

ای حرمی که دردت قبله که دل افتاد  
حرم کعبه بمصراب تو مایل افتاد

fol. 3<sup>a</sup>. Three Qasidas in praise of Akbar.

Beginning of the first Qasidah:—

چون برآورد از کریبان افق سر آفتاب  
ماه رویش دید و کشف الله اکبر آفتاب

fol. 5<sup>b</sup>. A Maṣnawī, likewise in praise of Akbar.

Beginning:—

ای سریر معدلت را بادشاه  
بادشاهان در رکابت خاک راه

fol. 6<sup>b</sup>. Ġazals arranged in the alphabetical order.

Beginning, as in Sprenger, *Oude Cat.* (*loc. cit.*):—

ساقی ز عکس می شده روشن ضمیر ما  
جامی بده که عارف جامست پیر ما

Of the last two poems (on fol. 39<sup>a</sup>), with which the Ġazals break off abruptly, the first is in praise of Imām Ḥusayn, and the second in praise of the celebrated Khwājah Mu'in-ud-Din Chishtī, which is said to have been recited by the poet on the saints' tomb at Ajmir.

fol. 39<sup>b</sup>. A short Maṣnawī in praise of the mountain at Ajmir.

Beginning:—

زهی کوه اجمیر عنبر مرشد  
مقام سر مقتدایان چشت

After the above Maṣnawī the usual order of the Ġazals is resumed.

fol. 49<sup>a</sup>. A few Qiṭ'as and Rubā'is.

fol. 49<sup>b</sup>–51<sup>a</sup>. Chronograms expressing the dates of birth of the Princes Sulṭān Salīm, Shāh Murād, and Dāniyāl; of the conquest of Bengal, the completion of the Bangālī Maḥal, the conquest of Gujarāt, and other contemporary events.

fol. 51<sup>b</sup>. Fards or single verses.

Beginning:—

ساقی بیا که یک نفس از غم شوم خلاص  
جامی بده که از غم عالم شوم خلاص



fol. 53<sup>b</sup>. Rubā'is, altogether thirty in number.

Beginning:—

جز بادۀ لعل آن پری و ش مطلب  
این سرخوشی از بادۀ بیغش مطلب  
کیفیت لعل او مجو از بادۀ ناب  
خاصیت آب خضر ز آتش مطلب

Some Rubā'is are in answer to Lisānī.

About ten Ġazals, written in a bolder hand, are found on the margins of folios 12<sup>a</sup>, 13<sup>a</sup>, 19<sup>a</sup>, 20<sup>a</sup>, 22<sup>a</sup>, 23<sup>a</sup>, 32<sup>a</sup>, 34<sup>a</sup> and 35<sup>a</sup>.

This splendid copy, with a faded double-page 'unwān and a frontispiece at the beginning, is written in a very beautiful minute Nasta'liq, within gold and coloured ruled borders, by some learned scribe.

Not dated, apparently 17th century.

### No. 250.

fol. 125; lines 14; size 8 × 5½; 5 × 3.

دیوان ثنائی

### DÎWÂN-I-SANÂ'Î.

A slightly defective copy of the diwān of Ṣanâ'î. Khwājah Ḥusayn Ṣanâ'î, المشهدی ثنائی, was a native of Mashhad. H. Kh. iii., p. 269, calls the poet خواجه حسین شیععی. Mr. Blochmann, Â'in-i-Akbari, p. 563, on the authority of the poet's statement in his diwān, says that Ṣanâ'î was the son of Ġiyâṣ-ud-Dīn Muḥammad of Mashhad, and adds that the عنایت of the Âtash Kadah is a bad reading for غیایف. In his early life he found a benevolent patron in Sultān Ibrāhīm Mirzā, with the takhalluṣ Jāhī (d. A.H. 979 = A.D. 1571), son of Bahrām Mirzā Ṣafawī (d. A.H. 956 = A.D. 1549), and grandson of Shāh Ismâ'il Ṣafawī (A.H. 909–930 = A.D. 1503–1523). Prince Ibrāhīm who was himself an accomplished scholar, took great interest in Ṣanâ'î's education. Subsequently the poet came to India during the reign of Akbar, became the teacher and friend of the celebrated Fayḍī, and received great favours from the emperor. Here he is said to have held



poetical discourses with Ġazālī Maḡhādī (d. A.H. 980 = A.D. 1572), 'Urī and other distinguished poets of the emperor's court. Among the later poets Ṣanā'ī occupies a high position and enjoys a good reputation. But Badā'unī, vol. iii., p. 208, who makes a few disparaging remarks on the compositions of the poet, says that before Ṣanā'ī came to India he was reckoned here as a master poet, and his poems were held in high estimation by the eminent scholars and the learned poets of India; but that soon after his arrival he became a mark for various kinds of criticism and lost all his reputation. Besides the diwān, the poet has also left a Maḡnawī, called اسکندر نامه, Iskandar Nāmāh (see below).

According to the best authorities Ṣanā'ī died in A.H. 996 = A.D. 1587, a date which is expressed by the words منصور نیک, found in the *Hamīshah Bahār* (Sprenger, *Oude Cat.*, p. 120). Mr. Blochmann, in his translation of the *Ā'in-i-Akbarī*, p. 563, note 2, gives a wrong date of the poet's death, A.H. 1000 = A.D. 1591.

Notices on the poet's life will be found in *Haft Iqlīm*, fol. 224<sup>a</sup>; *Taqī Auhādī*, fol. 173<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 75<sup>a</sup>; *Ātash Kadah*; *Makhzan-ul-Ġarā'ib*, fol. 132; *Khulāsat-ul-Kalām*, vol. i., fol. 123<sup>b</sup>; *Nashtar-i-'Ishq*, fol. 360; *Ā'in-i-Akbarī*, vol. i., p. 242, etc. See also Sprenger, *Oude Cat.*, pp. 43, 57, 120 and 578; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1045 and 1046; *W. Pertsch*, *Berlin Cat.*, pp. 57, No. 4; 722, No. 2, and 899-900; *Rieu Suppl.*, No. 309; *Ethé*, *India Office Lib. Cat.*, Nos. 1449-50.

Contents of the diwān :—

fol. 1<sup>b</sup>. *Qaṣīdas*, in the alphabetical order, in praise of the Imāms, of *Shāh Tahmāsp*, Akbar, *Khān Khānān* and others.

Beginning, as in most copies :—

در روش حسن و ناز هست بسی خوش نما  
غمزه بطور مستم عشوه بر ناک جفا

fol. 89<sup>b</sup>. *Gāzals*, likewise in the alphabetical order.

Beginning, as in *Ethé*, *Bodl. Lib.* and *Ethé*, *India Office Lib. Cats.* :—

راندي بضم از بر خود اي پسر مرا  
صد خار حسرت است ازین در جگر مرا

fol. 105<sup>a</sup>. A *Maḡnawī*.

The beginning of this *Maḡnawī* is wanting here and it opens thus :—

کریبا تمنای جانم به تست  
غم فاش و درد لہالم به تست



The line—

بیا دل بمیثاقه اهل راز  
بکش جام معنی صورت گداز

quoted as the beginning of the *Maṣnawī* by this Ṣanā'ī, is found here on fol. 118<sup>a</sup>.

This *Maṣnawī* is identical with the *امسکندر نامه*, or the poetical account of the heroic deeds of Akbar, which Ṣanā'ī dedicated to the emperor Akbar, two copies of which are noticed in Ethé, Bodl. Lib. Cat., Nos. 1048 and 1049. This *Maṣnawī* is called *باغ ارم* by Dr. Sprenger in his Catalogue, p. 579, and *مَدّ امسکندر* on p. 120.

Written in a beautiful Nasta'liq within ruled borders.

Not dated. Apparently 17th century.

#### No. 251.

fol. 93; lines 15; size  $8 \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 3$ .

غزلیات محتشم

### GAZALIYÂT-I-MUHTASHAM.

The lyrical poems of Muhtasham Kāshī, arranged in the alphabetical order.

Beginning:—

ای کوهر تام تو تاج سر دیوانها  
ذکر تو بصد عنوان ارایش عنوانها

Maulānā Muhtasham, مولانا محتشم کاشی, was a native of Kāshān. He was the teacher and friend of the well-known tadkirah-writer Maulānā Taqī-ud-Dīn Muḥammad al-Ḥusaynī, better known as Taqī-ud-Dīn (or simply Taqī) Kāshī (*d. c.* A.H. 1016 = A.D. 1607), who collected and prepared the poet's *diwān* (see Rieu, ii., p. 665). Muhtasham was one of the most distinguished poets of Persia, and enjoyed unparalleled fame during the reigns of the three successive sovereigns, *Shāh* Tahmāsp Safawī I. (A.H. 930-984 = A.D. 1523-1576), *Shāh* Ismā'īl II. (A.H. 984-985 = A.D. 1576-1577) and Sultān Muḥammad Khudā Bandah (A.H. 985-996 = A.D. 1577-1587). Besides being an



eminent poet he was an expert chronogrammatist and master of mu'ammas or enigmas. He composed a long Qaṣidah on the accession of Shāh Ismā'il Šafawī to the throne of Persia, and each hemistich of this Qaṣidah contains a chronogram for the year A.H. 984 = A.D. 1576. He is also distinguished for the laudatory poems which he addressed to the Imāms, and his well-known marṣiyah or elegy (see the following No.) on the sad death of the two Imāms, Ḥasan and Ḥusayn, has immortalized his name. The author of the 'Ālam Ārā-i-'Abbāsī, fol. 78<sup>b</sup>, relates that on one occasion the poet sent two Qaṣidas from Kāshān in praise of Shāh Tahmāsp and his daughter Pari Khānam, but as this monarch had become very religious in his old age he desired that praise should be lavished only upon great men like 'Alī and other Imāms, and not upon an ordinary man like him. The poet did so to the satisfaction of Tahmāsp and received great favours from the monarch.

A copy of Muhtasham's dīwān, with the preface of the above-mentioned Taqī Kāshī, is noticed in Rieu ii., p. 665. In that preface Taqī Kāshī, who ranks Muhtasham after Khāqānī, says that he collected and arranged the poet's Kulliyāt into the following seven dīwāns:—1. **حشیه**, Shaybiyyah, consisting of Qaṣidas in praise of God, the prophet, the Imāms, contemporary kings, nobles and scholars. 2. **شبابیه**, Shabābiyyah; and 3. **صبايیه**, Šibā'iyyah, containing Ġazals descriptive of beauty. 4. **جلالیه**, Jalāliyyah; and 5. **نعل عشاق**, Naql-i-'Ushshāq, containing Ġazals descriptive of love. 6. **ضروریات**, Durūriyyāt, containing versified chronograms which the poet composed at the request of his friends. 7. **معمیات**, Mu'ammayāt, or riddles.

Taqī Auhādī, who visited Muhtasham in Kāshān, dates the poet's death A.H. 996 = A.D. 1587. The author of the *Khulāṣat-ul-Afkār*, fol. 186<sup>b</sup>, wrongly ascribes it to A.H. 1000 = A.D. 1591.

For notices on the poet's life and his works see: *Haft Iqlim*, fol. 262<sup>a</sup>; Taqī Auhādī, fol. 697<sup>a</sup>; *Mir'āt-ul-'Ālam*, fol. 457<sup>a</sup>; *Ma'āṣir-i-Rahīmī*, fol. 82<sup>a</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 453<sup>a</sup>; *Khazāna-i-'Āmirah*, fol. 306<sup>b</sup>; *Riyād-nash-Shu'arā*, fol. 379<sup>b</sup>; *Khulāṣat-ul-Afkār* (*loc. cit.*); *Nashtar-i-'Ishq*, fol. 1600; *Ātash Kadah*, p. 331. See also Sprenger, *Oude Cat.*, pp. 23 and 500; Rieu, ii., pp. 665 and 666; G. Flügel, i., p. 591; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1050 and 1239, 45; *Ethé*, *India Office Lib. Cat.*, Nos. 1447 and 1448; W. Pertsch, *Berlin Cat.*, p. 35, No. 13, pp. 101, No. 12, and p. 543, p. 723, No. 8, and p. 724, No. 10, and *Hāj. Khal.*, vol. iii., p. 312.

This copy contains the Ġazals probably of the **شبابیه**, Shabābiyyah.

Compare Rieu (*loc. cit.*); Sprenger, *Oude Cat.* (*loc. cit.*), and G. Flügel (*loc. cit.*), and also *Ethé*, *India Office Lib. Cat.*, No. 1448.



The MS. ends with the following line:—

به پیش بزمش او محتشم چه بنماید  
اگر توانا دم صبح جزا کناه کنی

Written in ordinary Nasta'liq.  
Not dated, apparently 17th century.

### No. 252.

fol. 135; lines 12; size  $9\frac{1}{2} \times 5\frac{3}{4}$ ;  $7\frac{1}{4} \times 4\frac{1}{4}$ .

مرثیه محتشم

### MARSIYA-I-MUHTASHAM.

The elegy on the death of Ḥasan and Ḥusayn, with other incidents in connection with the Battle of Karbalā, by the same Muḥtasham of Kāshān.

As a Marṣiyah-writer Muḥtasham occupies the highest position among the latter-day poets.

Beginning:—

بر خوان غم چو عالمیانرا صلا زدند  
اول صلا بسلسله انبیا زدند  
نوبت باولیا چو رسید آسمان طپید  
زان ضربتی که بر سر شیر خدا زدند . . .  
انکه مرادقی که فلک مصرمش نبود  
کندند از مدینه و در کربلا زدند

The MS. ends with the following line:—

غلام را (sic) فعل چون که با مولی است  
غرامت کنه او به مید شهدا است



Written in a fine clear Nasta'liq, within gold borders. The original folios are mounted on new margins.

Dated 12th Rabi' I, A.H. 1144.

No. 253.

fol. 259; lines 14; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 3\frac{1}{2}$ .

کلیات عرفی

KULLIYÂT-I-'URFÎ.

A defective copy of the poetical works of 'Urfî Shirâzi.

Maulânâ Sayyid Muḥammad, poetically known as 'Urfî, مولانا سید محمد المتخلص به عرفی بن مولانا زین الدین علی بن مولانا جمال الدین الشیرازی, was the son of Maulânâ Zayn-ud-Dîn 'Alî, son of Maulânâ Jamâl-ud-Dîn of Shirâz, where the poet was born in or about A.H. 963 = A.D. 1555. The Maḥṣir-i-Raḥîmî says that 'Urfî's name was Khwâjah Sayyidi Muḥammad, خواجه سیدی محمد (and not Khwâjah Saydi, خواجه صیدی, as stated by Dr. Sprenger, p. 126, on the authority of the Hamishah Bahâr). It is conjectured that the poet derived his poetical title from the occupation of his father, who, it is said, looked after the "Shar'î" and "'Urfî" matters under the magistrate of Shirâz. At an early age 'Urfî left his native country and emigrated to the Deccan; but finding the place unsuitable for achieving success he left it and came to Fathpûr Sikrî, where he made the acquaintance of the celebrated Fayḍi. 'Urfî at first received warm favours from his new friend, but owing to a slight unpleasantness between them, 'Urfî abandoned Fayḍi's company, and shortly afterwards found a sincere patron in Ḥakîm Masîḥ-ud-Dîn Abul Fath Gilânî, through whose kind influence the poet made acquaintance with 'Abd-ur-Raḥîm Khân-i-Khânân. After the death of Abul Fath in A.H. 997 = A.D. 1588, 'Urfî attached himself to the said Khân-i-Khânân. Khân-i-Khânân, who, himself a man of good literary taste, fully appreciated the extraordinary poetical merit of 'Urfî and was exceedingly pleased with his learned society. Ere long 'Urfî was introduced by the Khân-i-Khânân to Akbar, who duly rewarded the poet in various ways.

Very few of 'Urfî's contemporary poets equal him in celebrity, and it is generally asserted that had he not died a premature death he would have been the master poet of the period.



Badā'unī says that although 'Urfi possessed sound learning and was well versed in the various forms of poetry, yet, on account of his pride and vanity, he could not gain public sympathy. Of all his poetical works the Qasīdas have been most popular even to the present day. The author of the *Âtash Kadah* says that 'Urfi adopted a new style in his Qasīdas, which, according to Âzād, are far superior to the poet's *Gazals* and *Masnawis*. 'Urfi followed 'Abd-ur-Rahīm Khān-i-Khānān in his expedition against Jāni Beg of Tattah in A.H. 999 = A.D. 1590, and died of dysentery in *Shawwāl* of the same year at Lāhūr at the age of thirty-six years. Some writers suspected the poet had been poisoned, a common enough fate in that age.

In concordance with the above year the poet's contemporary biographer, Badā'unī, quotes the following two chronograms: عرفی جوآنہ مرگ شدی دشمن خدا, and says that the poet in his last moment composed the following Rubā'i:—

عرفی دم نزع است و همان مستی تو  
آخر بچه مایه بار بر بستی تو  
فردا است که دوست نقد فردوس بکشد  
جویای متاع است و تہی دستی تو

Taqī Kāshī (*Sprenger, Oude Cat.*, p. 37), however, puts the poet's death wrongly in A.H. 1002 = A.D. 1593.

The author of the *Miftāh-ut-Tawārīkh*, on the authority of the *Mir'āt-i-Jahān*, relates that 'Urfi in his following Qasīdah, which he composed on his death-bed, had desired that his remains should be transported to Najaf, and that accordingly, some years after the poet's death, his bones were sent to that place by Mir Šālir Isfahānī and re-interred there.

جهان بکشتم و دردا بیچ شهر و دیار  
لیافتم که فروشند بضت در بازار  
اگر شود ره کوی تو جملہ نشتر خیز  
کنم ہر دمک دیدہ طی نشتر زار  
بکاوش مزہ از گور تا لچک بروم  
اگر بہند ہلاکم کنند ور بہ تبار

The same author quotes also the following versified chronogram by



Mullâ Raunaqi expressing the date A.H. 1027 = A.D. 1617, in which year, it is said, 'Urî's bones reached Isfahân:—

یکانه کوهر دریای معرفت عرفی  
 که آسمان پی پروردنش صدف آمد  
 چو عمر او بسر آمد ز گردش دوران  
 شکست بر سر دلهای پر شغف آمد  
 بکاوش مژه از گور تا نجف بروم  
 فکند تیر دعائی که بر هدف آمد  
 رقم زد از پی تاریخ روئنی کلکم  
 بکاوش مژه از هند تا نجف آمد

For notices on 'Urî's life and his works see: *Haft Iqlim*, fol. 74<sup>b</sup>; *Taqî Auhadî*, fol. 502<sup>a</sup>; *Badâ'unî*, vol. ii., p. 375, and vol. iii., p. 285; *Riyâd-ush-Shu'arâ*, fol. 268<sup>a</sup>; *Mir'ât-ul-Khayâl*, p. 127; *Miftâh-ut-Tawârikh*, p. 283; *Şuhuf-i-Ibrâhim*, fol. 643<sup>b</sup>; *Nashtar-i-'Ishq*, fol. 1147; *Majma'-ul-Fuṣṣahâ*, vol. ii., p. 24; *Haft Âsmân*, p. 111. See also Sprenger, *Oude Cat.*, pp. 112, 113, 528 and 529; Rieu, ii., pp. 667, 738 and 845; W. Pertsch, *Berlin Cat.*, pp. 901-905; G. Flügel, i., 592; J. C. Tornberg, p. 110; J. Aumer, p. 36; Ethé, *Bodl. Lib. Cat.*, Nos. 1051-1054 and No. 1991; Rieu *Suppl.*, No. 310; Rosen, *Pers. MSS.*, pp. 261-263; Blochmann's *Â'in-i-Akbarî*, vol. i., pp. 569-571; *Âtash Kadah*, pp. 301-305; Ethé, *India Office Lib. Cat.*, Nos. 1451-1463; Hâj. Khal., vol. iii., p. 259; vol. iv., pp. 253 and 254, and vol. vi., p. 596.

Contents of the *Kulliyât*:—

# I.

fol. 1<sup>b</sup>. A collection of prose pieces. The first of these is styled here رسالهٔ تشبیه, agreeing with the prose preface usually styled رسالهٔ نفس تشبیس. See Ethé, *India Office Lib. Cat.*, No. 1452. See also W. Pertsch, *Berlin Cat.*, p. 901; Rosen, *Pers. MSS.*, p. 261; and Ethé, *Bodl. Lib. Cat.*, No. 1053.

Beginning:—

حمدی که از شایستگی منزله از شائبهٔ تعین و تخصیص آمده  
 اجمال آن در حوصله الح



These pieces contain for the most part religious and moral counsels which 'Urfi addresses to himself with the words *ای نفس*. The last but one of these is a letter which the poet wrote on his death-bed describing the state of his mind at the prospect of death. It is headed thus "رقعه که در هنگام لزوم فرموده."

## II.

fol. 15<sup>b</sup>.

مجمع الابکار

## MAJMA'-UL-ABKÂR.

A Maṣnawī poem in imitation of Nizāmī's *Makhzan-ul-Asrār*. The author of the *Haft Āsmān*, p. 111, says that the poem is also called *مجمع الافکار*, *Majma'-ul-Afkār*. He further states that it is also known as the *Makhzan-ul-Asrār* of 'Urfi, and hence Dr. Sprenger, p. 529, had some justification (in spite of Dr. Ethé, *India Office Lib. Cat.*, No. 1451) in giving the last-mentioned title to the poem.

Beginning:—

بسم الله الرحمن الرحيم  
موج نصتست ز بحر قدیم

See *Hāj. Khal.*, vol. v., p. 389; *W. Pertsch, Berlin Cat.*, p. 64, No. 8 c.; *Kraft*, p. 69.

On comparing with another copy of the *Majma'-ul-Abkār*, it is found that about six folios towards the end, containing one hundred and seventy-four lines, are missing. The poem breaks off abruptly with the following line on fol. 58<sup>b</sup>:—

همنشی کرد روی جستجو  
کاین همه زاری ز چه داری بگو

Further, the following subscription (on the top of fol. 59<sup>a</sup>) تمام تمام شد کتاب خسرو و شیرین من کلام... الخ, which suddenly follows the above verse, proves that the Maṣnawī *Khusrau-u-Shirīn* (see the following No.) by the same author, is wanting in this copy. So, there is altogether a lacuna of about twenty-five folios after folio 58.

## III.

fol. 59<sup>b</sup>. Qasidas in the alphabetical order.Beginning as in Sprenger (*loc. cit.*); *Rieu*, ii., p. 698; *Ethé, Bodl.*



Lib. Cat., No. 1053, and Ethé, India Office Lib. Cat., Nos. 1452 and 1453:—

اقبال کرم میگزرد ارباب هم را  
همت نخورد نشتر اری و نعم را

For special collections of these Qasidas see: W. Pertsch, p. 65, No. 11; p. 696, No. 3, and p. 714, No. 1 in 686. One particular Qasidah, styled همراست مامس, is mentioned, *ib.* p. 74, No. 3, and p. 79, No. 3.

## IV.

fol. 134<sup>a</sup>. Qit'as.

Beginning as in most copies:—

ای دل راهزن که از عرشم  
بضییض ثری فرستادی

## V.

fol. 145<sup>b</sup>. Ġazals arranged in the alphabetical order.

Beginning as in Sprenger; Rieu, ii., p. 667; Ethé, India Office Lib. Cat., Nos. 1452 and 1454, etc.:—

ای نه فلک زخوشه صنع تو داده  
وز قصر کبریا تو عرش اشیانه

Folios (after folio 147<sup>b</sup>) containing the last portion of the Ġazals ending in الف, all the Ġazals ending in ب, and a few of the first portion ending in ج, are missing. Again, after fol. 216<sup>b</sup> some Ġazals ending in ک and ل are missing.

## VI.

fol. 240<sup>b</sup>. Rubā'is.

Beginning:—

رفتم بچنان تا لکرم برك هوم  
جوی عسلی دیدم و صد فوج مگس

The usual initial Rubā'ī beginning with the line—

یارب نشی ده که ثنا پردازم الخ

is found here on fol. 253<sup>a</sup>.



Written in a fine Nasta'liq, within gold and coloured ruled borders, with a fine double-page 'unwân.

Not dated, apparently 16th century.

No. 254.

fol. 66; lines 14; size  $8\frac{1}{4} \times 6\frac{3}{4}$ ;  $5\frac{1}{2} \times 2\frac{1}{2}$ .

مجمع الابكار و فرهاد و شیرین

MAJMA'-UL-ABKÂR AND  
FARHÂD-U-SHÎRÎN.

The two Maṣnawis, Majma'-ul-Abkâr and the Farhâd-u-Shîrîn, of 'Urfî.

I.

fol. 1<sup>b</sup>. Majma'-ul-Abkâr.

Beginning as in the preceding copy:—

بسم الله الرحمن الرحيم

II.

fol. 51<sup>a</sup>. فرهاد و شیرین, Farhâd-u-Shîrîn, or, as it is styled in the preceding No., خسرو و شیرین, *Khusrau-u-Shîrîn*, another Maṣnawî in the metre of Nizâmî's *Khusrau-u-Shîrîn*.

Beginning:—

خداوندا دلم بی نور تنگست  
دل من سنگ و کوه طور سنگست

Written in a clear minute Nasta'liq.

Not dated, apparently 18th century.



## No. 255.

fol. 128; lines 17; size  $8 \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{1}{4}$ .

دیوان عرفی

## DÎWÂN-I-'URFÎ.

The diwân of 'Urfî, containing Ġazals and Rubâ'is only.

fol. 1<sup>b</sup>. Ġazals in the alphabetical order.

Beginning as in the preceding copy:—

ای نه فلک ز خوشه صنع تو دانه الخ

fol. 16<sup>b</sup>. Rubâ'is.

Beginning:—

ای زلف عروس شادمانی شب تو

ارایش بزم بیغمی مشرب تو

The usual initial Rubâ'î—

یارب نفسی ده که ثنا پردازم الخ

is the second here.

Written in a clear Nasta'liq, within gold and coloured ruled borders.

Not dated, apparently 17th century.

## No. 256.

fol. 19; lines (centre column) 24; (marginal column) 26;

size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $8 \times 4$ .

The same.

A smaller copy of 'Urfî's diwân, containing Ġazals and Rubâ'is.

fol. 1<sup>b</sup>. Ġazals in the alphabetical order.

Beginning as above:—

ای نه فلک ز خوشه صنع تو دانه الخ



fol. 19<sup>a</sup>. Rubâ'is.

Beginning as in most copies:—

یارب نشی ده که ثنا پردازم الخ

Written in ordinary minute Nasta'liq.

Not dated, 18th century.

### No. 257.

fol. 94; lines 17; size  $10\frac{1}{2} \times 7$ ;  $9\frac{1}{4} \times 4\frac{1}{2}$ .

The same.

Another collection of 'Urfi's poetical works, containing sixty Qaṣidas, nine Tarkīb-bands, thirty-nine Qiṭ'as, thirty-one Rubâ'is, with a Sâqī Nāmāh, and a Tarjī'band at the end.

#### I.

fol. 1<sup>b</sup>. Qaṣidas.

Beginning:—

ای متاع درد در بازار جان انداخته  
کوهر هر سود در جیب زیان انداخته

The initial Qaṣidah in copy No. 252, beginning with the line—

اقبال کرم میگزارد باب هم را الخ

is the second Qaṣidah here.

#### II.

fol. 75<sup>b</sup>. Tarkīb-bands in praise of 'Abd-ur-Raḥīm Khān Khānān.

Beginning:—

نوائ مدح که سنجی دلا مبارک باد  
تهور نشست نغمه را مبارک باد

#### III.

fol. 79<sup>a</sup>. Qiṭ'as.

Beginning as usual:—

ای دل راهزن که از عرشم الخ



## IV.

fol. 89<sup>b</sup>. Rubā'is.

Beginning:—

انم که بمی عمارت هوش کنم  
 کر هر دو جهان باده شود نوش کنم

## V.

fol. 93<sup>a</sup>. Sâqî Nâmah.

Beginning:—

بیا مایه آن تشنگی را بسج  
 پس از آرزوی دل ما مرج

This Sâqî Nâmah is also noticed in Ethé, India Office Lib. Cat., No. 1453; Ethé, Bodl. Lib. Cat., No. 1052; W. Pertsch, Berlin Cat., p. 65, and p. 901, No. 4; and Rosen, Pers. MSS., p. 262, No. 5.

## VI.

fol. 94<sup>a</sup>. A Tarjî'band in praise of Ḥakīm Masīḥ-ud-Dīn Abul Fath.

Beginning as in Rieu, ii., p. 667:—

آیدم چون دوا شفیق و نقیض  
 صحت آمیز دوستان مریض

The burden runs thus:—

نام ممدوح قافیه مدح است  
 مدح کویم حکیم ابوالفتح است

The Sâqî Nâmah and the Tarjî'band seem to have been added in a later hand.

This valuable copy contains learned annotations and interlinear glosses throughout.

The subject in each Qaṣīdah is explained by a heading written in red.

Written in a clear Nasta'liq, within coloured ruled borders, with an ordinary frontispiece at the beginning.

Dated, 14th Rajab, A.H. 1238.

Scribe مسیتل پرشاد کایست



## No. 258.

fol. 104; lines 15; size  $9\frac{3}{4} \times 4\frac{3}{4}$ ;  $7\frac{1}{2} \times 3$ .

The same.

Another copy of 'Urfi's diwān, containing Qaṣīdas with a few Qit'as and Tarkīb-bands at the end.

Written in a fair Nasta'liq, within coloured ruled borders.

Not dated, apparently 18th century.

## No. 259.

fol. 69; lines 15; size  $8\frac{1}{2} \times 4\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

شرح قصاید عرفی

SHARH-I-QAṢĀ'ID-I-'URFĪ.

A Persian commentary on difficult verses in forty select Qaṣīdas of 'Urfi, by Mullā Abul Barakāt Munir of Lāhūr.

Mullā Abul Barakāt, better known as Munir-i-Lahūri, ملا ابو البركات معروف به منير لاهوري بن ملا عبد المجيد الملتاني, was, according to the authors of the *Khulāṣat-ul-Afkār*, *Makhzan-ul-Garā'ib*, and other works, the son of Mullā 'Abd-ul-Majid of Multān. The author of the *Khulāṣat-ul-Kalām*, who fixes the date of Munir's birth in A.H. 1019 = A.D. 1610, says that he was the son of Mullā 'Abd-ul-Jalil (probably a mistake for 'Abd-ul-Majid), son of Abū Ishāq of Lāhūr, and that Munir's father, who was well versed in penmanship, was engaged in writing out the well-known work Akbar Nāmah. Munir at first entered the service of Sayf Khān Mirzā Ṣāfi as a Munshi, who was at first a Ṣubahdār of Ilāhābād, and later on died as governor of Bengal in A.H. 1049 = A.D. 1639. Munir subsequently attached himself to I'tiqād Khān, the son of the celebrated I'timād-ud-Daulah. He was an intimate friend of the celebrated Muḥammad Ṣāliḥ Kanbū, the author of the well-known history *عمل صالح* (composed in A.H. 1070).

Besides being skilled in poetry, Munir was greatly distinguished for his refined prose style. Collections of his letters, known as



منیر، الشاء منیر، and لوباده، most of which Munir composed in the name of the above-named Sayf *Khān*, are noticed in Ethé, India Office Lib. Cat., Nos. 2078-2087. He also wrote a preface to his friend Muḥammad Ṣāliḥ Kanbū'ī's letters, known as بهار مثنوی. (See Ethé, India Office Lib. Cat., Nos. 2090-2092, and Rien, i., pp. 263 and 398.)

Munir is also said to have left several Maṣnawīs, one of which entitled, چار گوهر; or, "the Four Pearls," is divided into four sections, viz.:—

- (1) آب و رنگ — در تعریف باغات اکبر آباد
- (2) ساز و برگ — در مستایش برگ تمبول و غیره
- (3) نور و صفا — در مستایش حوض و مسجد
- (4) درد و الم — در بیان عشق

The author of the *Khulāṣat-ul-Kalām* names a Maṣnawī, مظهر کل, which he says was composed by Munir while he was in attendance on Sayf *Khān* in Bengal. According to Ārzū, Munir has also left a treatise entitled, کار نامه, in which he has criticised the poems of 'Urfī, Zulālī, Ṭalīb, and Zahrī. The same Ārzū, supported by a few other writers, asserts that Munir, in one of his works, himself says that he has left about one hundred thousand verses. The Kulliyāt of Munir is said to have been prefaced by the celebrated Mirzā Jalāl Ṭabāṭabā'ī of Iṣfahān, who came to India in A.H. 1044 = A.D. 1634, and was appointed by Shāh Jahān among his court chroniclers.

Munir died in the prime of his life in Akbarābād on the 7th of Rajab, A.H. 1054 = A.D. 1644. According to some, his remains were taken to Lāhūr and interred there.

For notices of Munir's life see: *Riyāḍ-ush-Shu'arā*, fol. 406<sup>a</sup>; *Majma'un-Nafā'is*, vol. ii., fol. 456<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 191<sup>a</sup>; *Khulāṣat-ul-Kalām*, vol. ii., fol. 287<sup>a</sup>; *Makhzan-ul-Ġarā'ib*, fol. 828<sup>b</sup>; *Nashtar-i-Ishq*, p. 1596; *Yad-i-Bayḍā*, fol. 212<sup>a</sup>; see also Beale's *Oriental Biographical Dictionary*, p. 279, etc.

Contents of the MS.:—

fol. 1<sup>b</sup>. A preface by some unknown author. Beginning:—

فیض آفرینی میاس که رشته جان مثنی را با تار نشس مثنی  
منجان پیوند کرده ال

The anonymous author of this preface tells us that Munir wrote this commentary at the request of some of his friends, but before he could finish it he departed for the next world. He further states that Munir also left some of his previous compositions incomplete, and that it



was twenty-two years after the death of Munir that, one night in the month of Ramadân, one of his *Khâdîms* came from Burhânpûr and gave to the author of the preface this fragment of the commentary.

fol. 5\*. Beginning of the commentary:—

ای متاع درد در بازار جان انداخته الخ یعنی زیان را سرمایه  
مود کردانیده الخ

The meanings of phrases and words are not given separately, but the explanations of the sense of whole passages are very learned.

The copy ends with the commentary on the following lines:—

در حریم روضه ارکان کجا از یک نبال الخ یعنی اگر طبع  
بهار آفرین تورنگ امیز الخ

Other commentaries on 'Urfi are: (1) *Miftâh-un-Nukât*, a commentary on difficult verses in thirty select *Qasîdâs* of the poet, by Mirzâ Jân, compiled in A.H. 1073 = A.D. 1662; see Sprenger, *Oude Cat.*, p. 530, and Rieu, ii., p. 668. (2) *Nigâr Nâmê Fîض*, *Nigâr Nâma-i-Fayd*, compiled in A.H. 1111 = A.D. 1699 by Muḥammad Shafi' bin Shâh Muḥammad Darwish; see Sprenger, *Oude Cat.*, p. 529. (3) By Maulavi Muḥammad Wajih, compiled by Maulavi Quṭb-ud-Dîn in A.H. 1101; see Sprenger, *loc. cit.*; and (4) by Mullâ Sa'd Ullâ, Sprenger, *loc. cit.*

Five different Turkish commentaries are noticed in G. Flügel, i., pp. 594 and 595; the *Qasîdâs* have been printed in Calcutta, A.H. 1254, with a commentary by Aḥmad bin 'Abd-ur-Raḥîm (see below); and with some *Qit'as* and *Tarjî'bands* in Lucknow.

Another commentary and a *diwân* of 'Urfi also appeared in Lucknow in 1880. An English translation of selected *Qasîdâs* of the poet was published in Calcutta in 1887.

This copy is written in a firm Nasta'liq hand.

The colophon is dated, Aḥmadâbâd, the 21st of Jumâdâ I., the seventh year of Muḥammad Shâh's reign.

Scribe خلیفه هدایت الله



No. 260.

foll. 155; lines 17; size 10 × 7; 7 × 4.

شرح قصاید عرفی

SHARH-I-QAṢÂ'ID-I-'URFÎ.

Another copy of a commentary on difficult verses in forty-six select Qaṣīdas of 'Urfî, by Aḥmad bin 'Abd-ur-Raḥīm Ṣafīpûrî, احمد بن عبد الرحیم صفی پوری.

Beginning with a short preface :—

مپاس بیقیاس و ثنائی بی نهایت مر ملطالی را مزد الخ

The commentator, a very modern writer, observes in the preface that he wrote this commentary at the request of some of his friends. Towards the end he tells us that he has arranged the Qaṣīdas according to a copy which was written in Shirâz.

The commentary itself begins on fol. 3\* with the usual initial line :—

ای متاع درد در بازار جان انداخته الخ

Clear explanations of verses are given. Rare words and difficult phrases are explained separately throughout. Allusions and grammatical uses of words are also given.

The following note on a fly-leaf says that this MS. was copied from a copy printed in Calcutta, A.H. 1254 :—

کتاب هذا مسمی بشرح قصاید عرفی نوشته از چہاپہ کلکتہ

foll. 1<sup>b</sup>-2<sup>a</sup>. Index of the headings of the Qaṣīdas commented upon.

The last folio contains a list of the errata.

Dated, Rajab, A.H. 1254.

Written in ordinary Nasta'liq.



## No. 261.

foli. 461; lines 14; size  $11\frac{1}{4} \times 6\frac{1}{2}$ ;  $8\frac{1}{2} \times 4$ .

ديوان فيضي

## DÎWÂN-I-FAYDÎ.

A very large copy of the lyrical poems of Shaykh Faydî.

Shaykh Abul Fayd, شيخ ابو الفيض فيضي فياضي بن شيخ مبارك ناگوري, with the double poetical title of Faydî and Fayyadî, was born at Âgrah on the 1st of Sha'abân, A.H. 954 = 16th September, A.D. 1547. The family to which Faydî belonged traced its descent from an Arab Shaykh of Yaman, who lived in Sindh in the ninth century of the Muhammadan era. In the beginning of the tenth century Shaykh Khidr, the then head of the family, journeyed to Hindûstân and after many wanderings settled at Nâgûr, north-west of Ajmir, where he secured the friendship of Mir Sayyid Yahyâ of Bukhârâ. In A.H. 911 = A.D. 1505, after the death of several children, a son was born to Shaykh Khidr, to whom he gave the name Mubâarak. At an early age Mubâarak found the opportunity of moulding and improving his character in the learned society of one Shaykh 'Aṭan, شيخ عطن, who had come to Nâgûr in the reign of Sikandar Shâh Lodi (A.H. 894-923 = A.D. 1488-1517). Shaykh Mubâarak, after the death of his mother, went to Aḥmadâbâd in Gujarât, where he prosecuted his studies and made acquaintance with several distinguished personages, such as Shaykh Abul Faḍl of Kâzarân, Shaykh 'Umar of Tattah, and Shaykh Yûsuf. He subsequently settled on the 6th of Muḥarram, A.H. 950 = A.D. 1543, on the left bank of the Jamnâ, opposite Âgrah, near the Chahâr Bâg Villa, which was built by Bâbar. This place was later called Hasht Bihisht, or the Bâg-i-Nûrafshân, and is now known as Râm Bâg. It was here that Shaykh Mubâarak's eldest son, Shaykh Faydî, was born. Faydî's brother, Abul Faḍl 'Allâmi, the celebrated prime minister of Akbar and the author of the Akbar Nâmah, Â'in-i-Akbari, Maktûbât-i-'Allâmi, Ruḳ'ât-i-Shaykh Abul Faḍl, 'Iyâr-i-Dânish, etc.,\* was also born here on the 6th of Muḥarram, A.H. 958 = 14th

\* According to some, Abul Faḍl also wrote a Risâla-i-Munâjât; a Jâmi'-ul-Luḡat, and a Kashkûl. He also wrote two commentaries, one on the Âyeh al-karmî, and another on the مسورة الفاتحة, both of which he presented to Akbar. He also took a great part in the compilation of the Târikh-i-Alfi.



January, A.D. 1551. He was killed by Jahāngir's order on Friday, the 4th Rabi' I., A.H. 1011 = 12th August, A.D. 1602. Shaykh Mubārak, who died at Lāhūr on Sunday, the 17th Dilqā'd, A.H. 1001 = 4th September, A.D. 1593, was a man of comprehensive learning. He was well versed in prosody, had a complete knowledge of religious lore and was a perfect master of mystic philosophy. He wrote a big commentary on the Qur'ān in four volumes, which he called *Manba'ul-'Uyūn*, منبع

*جوامع العيون*, and another work of the title of *Jawāmi'-ul-Kilām*, *جوامع الكلم*. Fayḍī, as he grew up, displayed unusual gifts. He received from his father a sound education in all branches of learning and soon established his reputation as a poet and scholar. One day Shaykh Mubārak took Fayḍī to 'Abd-un-Nabī, the then Ṣadr-i-Jahān, and begged a grant of one hundred bighas of land. But both the father and the son, on account of their unorthodox doctrines, were turned out of the audience-hall with scorn and insult. Fayḍī's literary fame had already reached the ears of Akbar, and in A.H. 975 = A.D. 1567, when this emperor was besieging the fort of Chitor, he summoned Fayḍī, then barely twenty years old. The Sunni 'Ulamās, who were Fayḍī's mortal enemies, interpreted the imperial order as a citation for defence and persuaded the governor to set a guard over the dwelling of Shaykh Mubārak. The Mughal soldiers tormented and ill-treated the Shaykh, who happened to be alone in the house. Shaykh Fayḍī was absent just then, and on his return was arrested and carried off to Chitor by the troopers. Fayḍī, of course, was greatly dismayed by this ominous event, but to his unexpected relief he got a most favourable reception from Akbar, to whom he was presented by 'Aziz Khān Kokah. Shortly afterwards Fayḍī was attached to the imperial court as teacher in the higher branches of literature to the princes—a fact which speaks of the great confidence which the emperor placed in the young scholar. Fayḍī had no difficulty in gaining the lasting friendship of Akbar. Besides being distinguished for his literary attainments, his services in other departments secured fresh distinctions for him. He enjoyed the personal friendship of Akbar at Fatḥpūr Sikri, and occasionally accompanied the emperor on his expeditions. In A.H. 989 = A.D. 1581 he was appointed the Ṣadr of Āgrah, Kālpī and Kālinjar, and in A.H. 1000 = A.D. 1591 was sent on an embassy to Rājah 'Alī of the Deccan. Although a commander of only Four Hundred, he had greater influence than most of the higher officials. Notwithstanding the hostile attitude of the 'Ulamās, who had very great influence with the government, Fayḍī in A.H. 981 = A.D. 1574 admitted into court his brother Abul Faḥl, who, as we know, rose to be the prime minister of Akbar, and took an important part in crushing the power of the 'Ulamās and in alienating the emperor's mind from Islām.

- The celebrated historian Badā'uni, a pupil of Shaykh Mubārak, lived



in the company of Fayḍi for forty years, and once, when the said historian was in temporary disgrace at court, Fayḍi (then in Aḥmad-ābād), on the 10th of Jamādī I., A.H. 1000 = A.D. 1591, wrote a letter (quoted in Badā'unī, vol. iii., p. 303) to Akbar, in which the poet spoke highly of Badā'unī and earnestly begged the emperor to deal mercifully with the learned historian. Badā'unī frankly admits the good treatment he received at the hands of Fayḍi, but, bitterly condemning the foul part which Fayḍi played in weakening the power of the 'Ulamās and in leading the emperor's mind away from Islām, the said historian, on the plea of the good of the faith being stronger than other claims, *که حق دین و حفظ عهد آن بالا تر از همه حقوق است*, not only exposes Fayḍi's faults but openly heaps insults on the poet, with the bitterest hatred.

The scene of the poet's death, as described by this historian, is calculated to excite loathing. Fayḍi's contemporary biographers, such as the authors of the *Ṭabaqāt-i-Akbarī*, *Maāṣir-i-Rahīmī*, *'Urafāt*, *Haft Iqlīm*, and several others, speak highly of his wonderful poetical genius; while Badā'unī remarks that, although Fayḍi spent full forty years in composing poems, numbering above twenty thousand verses, and sent his compositions, at great expense, to his friends, yet, not even one of his verses was approved by the public. This remark of the historian, though a little exaggerated, is partly true, as we know that Fayḍi, on account of his heretical doctrines, is generally looked down upon by the Muḥammadan public of India, and his works do not enjoy the popularity which their literary merits deserve.

Fayḍi may have taken a vigorous part with his father (*Shaykh Mubārak*) and brother (*Abul Faḍl*) in crushing the power of the Sunnī 'Ulamās and in planning and adopting subtle measures for leading Akbar's mind away from Islām, but it cannot be denied that he was one of the most voluminous writers that India has produced, and that in literary merit he stands second only to the celebrated Amir *Khusrau* of Dihlī, (*d.* A.H. 725 = A.D. 1324), among all the Indo-Persian poets.

During the reigns of the Timuride sovereigns of India, four poets were honoured with the title of *ملك الشعرا* (king of poets), viz. *Gazālī* of Mashhad, who died in A.H. 980 = A.D. 1572; Fayḍi (both of Akbar's time); *Talīb-i-Āmulī* (*d.* A.H. 1035 = A.D. 1625) in Jahāngīr's time; and *Talīb-i-Kalīm* (*d.* A.H. 1062 = A.D. 1651) in *Shāh Jahān*'s reign; but the second stands unrivalled. Although Akbar, an illiterate prince according to all the evidence we possess, had little inclination towards poetry, yet, on account of his constant association and conversation with distinguished scholars and eminent poets, he could appreciate the comprehensive learning of Fayḍi, and towards the end of A.H. 997 = A.D. 1588 deservedly honoured him with the title of *ملك الشعرا*. Fayḍi was a profound scholar in the Arabic, Persian,



and Sanskrit literatures, and stood unrivalled in his age in theology history, philology, philosophy, medicine, and letter-writing, while his high poetical compositions afford a further proof of the versatility of his genius. Besides translating several Sanskrit works in poetry and philosophy, he made a Persian version of Bhāskarāchārya's *Bijāganita* and *Lilāwati*, the two well-known Sanskrit works on Algebra. Fayḍi's famous commentary on the Qur'ān, entitled *Sawaṭi'ul-Ilhām*, سواطع الالهام, and his *Mawārid-ul-Kilam*, موارد الكلم (the full title of the work is *Mawārid-ul-Kilam wa Silk-u-Durar-il-Ḥikam*. Brockl., vol. ii., p. 417, wrongly reads *Mawārid-ul-Kalām*), both of which consist of only those letters which do not contain diacritical points, sufficiently speaks of his peculiar genius and extreme ingenuity. In A.H. 993 = A.D. 1585 he planned a *Khamsah*, consisting of the following five poems, in imitation of the *Khamsah* of Nizāmī, but did not live to carry it out.

(1) *Markaz-i-Adwār*, مرکز ادوار, in imitation of Nizāmī's *Makhzan-ul-Asrār*, was to consist of 3,000 verses. Fayḍi composed it in the fortieth year of his age (A.H. 993 = A.D. 1585); and two years after his death his brother Abul Faḍl collected the stray leaves of the poem. It is mentioned in Leyden Cat., vol. ii., p. 122, and Sprenger, *Oude Cat.*, p. 401. (2) *Sulaymān-u-Bilqīs*, in imitation of *Khusrāu-u-Shirīn*, was to consist of 4,000 verses. (3) *Nal Daman* (*see below*). (4) *Haft Kishwar*; and (5) *Akbar Nāmāh*, each of 5,000 verses, in imitation of the *Haft Paykar* and the *Sikandar Nāmāh*. Except *Nal Daman*, the other poems of the *Khamsah* were left incomplete. Extracts from these poems are given in the *Akbar Nāmāh*, vol. iii., pp. 674-696.

The author of the *Riyāḍ-ush-Shu'arā* says that Fayḍi was a pupil of Khwājah Husayn Sanā'i Mashhadī, who died in A.H. 996 = A.D. 1587 (*see* No. 249 above); but Fayḍi's contemporary biographers do not make any such statement. Fayḍi is said to have been the author of one hundred and one books, and his verses are estimated by Abul Faḍl at fifty thousand, but Badā'uni estimates them only at twenty thousand. The same Badā'uni tells us that Fayḍi left a library of 4,600 books (but according to Blochmann, 4,300 books), most of which were authors' autographs or at least copied by their contemporaries, and that after the death of Fayḍi these books were transferred to the imperial library, after being catalogued in three different sections. The first consisted of poetry, medicine, astrology, and music; the second, philosophy, Ṣūfism, astronomy, and geometry; and the third consisted of commentaries, traditions, theology, and law. For forty years the poet employed the poetical title of Fayḍi, which he subsequently changed to Fayyāḍī, in imitation of his brother's *Takhalluṣ* 'Allāmī, but only a month or two before his death. To the change of his title the poet refers thus in his *Nal Daman* :—



زین پیش که مکه ام سخن بود  
 فیضی رقم نگین من بود  
 اکنون که شدم بعشق مرقاض  
 فیاضیم از محیط فیاض

Fayḍi suffered from asthma, and died on the 10th of Šafar, A.H. 1004 = 15th October, A.D. 1595. In the middle of the night on which Fayḍi died, Akbar took Ḥakīm Gilānī and went to see the poet. The emperor addressed the poet several times, but getting no reply he was overwhelmed with grief, so much so that he cast his turban on the ground. The *tārīkh* of the poet's death is *فیاض عجم*. Badā'unī, with his usual hatred of Fayḍi, gives several abusive chronograms of the poet's death, e.g., *قاعدۀ الحاد شکست*, *بود فیضی ملحدی*, *قاعدۀ الحاد شکست*, etc., etc. Besides Abul Faḍl, Fayḍi had four brothers, viz., *Shaykh* Abul Barakāt, *Shaykh* Abul Khayr, *Shaykh* Abul Makārim, from one mother, and *Shaykh* Abū Turāb by a different mother.

For notices on the poet's life and his works see, besides the references given above, Blochmann, *Ā'in-i-Akbari*, pp. 490 and 548; Badā'unī, vol. ii., pp. 405-406, vol. iii., pp. 299-310, etc.; Rien, ii., pp. 450 and 670; Ouseley Biographical notices, pp. 171-175; Ethé, *Bodl. Lib. Cat.*, Nos. 1057-1062 and 1992; Ethé, *India Office Lib. Cat.*, Nos. 1464-1479, etc.; Elliot's Biographical Index, i., p. 255; Journal, Asiatic Society, Bengal, 1869, pp. 137, 142; Sprenger, *Oude Cat.*, pp. 62, 127, and 401-402. See also Rosen, *Persian MSS.*, p. 263; J. Aumer, p. 37; W. Pertsch, *Berlin Cat.*, p. 906, etc., etc.

Contents of the *diwān* :—

### I.

fol. 1<sup>b</sup>. Author's preface in prose. It begins with three bayts, the first of which runs thus :—

بسم الله الرحمن الرحيم  
 کنج ازل راسخ طلسم قدیم

It should be observed that Fayḍi's *Markaz-i-Adwār* (mentioned above) begins with the above line.

After the bayts the preface runs thus :—

صلى الله عليه و اله و عترته مدارج مراقب علمه و جواهر  
 مراتب فطرته الخ

In this preface Fayḍi tells us how he entered the Court of Akbar, was appointed tutor to the princes and received the title of *ملك الشعرا*.



He further states that the diwān consists of twelve thousand bayts (Dr. Rieu's copy gives nine thousand verses). The preface ends with a Qit'ah and three Rubā'is.

## II.

fol. 5<sup>b</sup>. Qaṣīdas without any order.

Beginning as in most copies:—

یا ازلی الظهور یا ابدی الضا  
نورک فوق النظر حسنک فوق الضا

fol. 98<sup>b</sup>. Tarkīb-bands.

Beginning:—

صاقیا می ده که رنگ امیز شد باد بهار  
لاله با ریحان برآمد گل به نسیم کشید یار

fol. 102<sup>a</sup>. Tarjī'bands.

Beginning:—

الصبح ای امیر خواب خمار  
الصبح ای حریف باده کسار

fol. 103<sup>b</sup>. Marāṣī on Amīr Faṭḥ Ullā Shīrāzī, Abul Faṭḥ Gilānī, Shaykh Ḥasan Kālpī, Shaykh Mubārak (Fayḍī's father), and several others.

Beginning of the first Marṣiyah:—

ایزد که ساخت عقل تو کنجینه نهان  
می و دو قفل ماند ترا بر در زبان

## III.

fol. 122<sup>b</sup>. Ġazals in the alphabetical order.

Beginning:—

مستانه سخن میروند از دل بلب ما  
عشقست که بر بسته زبان ادب ما

The last Ġazal on fol. 330<sup>a</sup> can be read in four different metres, viz.:—

- (1) مشتعلن مشتعلن فاعلن
- (2) فاعلتن فاعلتن فعلن
- (3) فاعلتن فاعلتن فاعلن
- (4) فاعلتن مشاعلن فعلن



The Ġazal begins thus:—

ای غم ابروی تو تیغ قضا  
حلقه گیسوی تو دام بلا

## IV.

fol. 331<sup>b</sup>. Qit'as, nine in number. Some of these Qit'as are in praise of the author's works Sawâṭi'-ul-Ilbām, *مواطع الالهام*, and the Mawārid-ul-Kilām, *موارد الکلم*. The first four consists entirely of words without diacritical points.

Beginning of the first Qit'ah:—

الصد لعلهم الکلام الصاعد  
وهو المصمود آولا والصادر

Space for a Qit'ah on fol. 346<sup>a</sup> is left blank.

## V.

fol. 350<sup>b</sup>. Chronograms.

Beginning:—

الله الصمد که این معبد اصنام که هست الخ

The following headings indicate the events on which the chronograms were written:—

تاریخ انعام علم	تاریخ فوت ملا عالم کابلی
تاریخ عقد قرۃ العین سلطنت	تاریخ مرقع بادشاهی
تاریخ ولادت شاه مراد	تاریخ فوت مولانا غزالی
تاریخ فتح ریتهنبو	تاریخ فتح صوبہ گجرات
تاریخ حوض بادشاهی	تاریخ مجموعه دانش
تاریخ مسجد بادشاهی	تاریخ بیاض
تاریخ رحلت والد بزرگوار	تاریخ خاتن شاه بادشاهی
تاریخ فوت برادر مغشور	تاریخ مواطع الالهام
تاریخ فوت صبحی	تاریخ جلوس حضرت شاهنشاهی
تاریخ فوت شیخ کهور مجذوب	تاریخ فوت ملا قاسم کاهی



There are altogether twenty-two Qit'as, but the headings of two Qit'as are omitted.

fol. 363<sup>a</sup>. مطلعيات or "Initial verses."

Beginning:—

بسم الله ای قلم ز مشکاف سخن کشا  
رشی بریز در رقم حرف کبریا

fol. 376<sup>a</sup>. معميات, or "Riddles" on the ninety-nine holy names of God. The following first one is on the word الله:—

طالب حق در حریم بارگاه  
یافت جای خود نصیب از لا اله

Most of these riddles are on the names of several contemporary persons.

#### VI.

Rubā'is, about two hundred and eighty in number.

Beginning:—

الله اکبر زهی خدای متعال  
خورشید جمالش این از بیم زوال

#### VII.

Another series of Rubā'is, containing a greater number than the preceding and consisting of those Rubā'is which the poet extemporized in the presence of Akbar, بادشاه گفته, beginning with a short prose preface which runs thus:—

این نکته چندینست از ذره خاک نور پاک عرض نیازست از  
قطره بجانب دریا اله

The first Rubā'i begins thus:—

شاهی که یعلل ذو فنون خوالیمش  
در راه خدای رهنمون خوالیمش

This splendid copy of Faydi's diwān, with an index at the beginning, is written in a beautiful Nasta'liq, within gold borders. The first two



pages at the beginning of each part are luxuriously adorned, and the frontispieces richly illuminated with minute floral designs.

The colophon says that the MS. was written by the order of Nawāb Shīr Jang Bahādur at Shāhjahānābād, on the 12th Rajab, in the thirty-first year of Muḥammad Shāh's reign.

Scribe محمد حسین

### No. 262.

fol. 27; lines 14; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3$ .

The same.

A very small copy of Faydī's diwān, containing the Ġazals in the alphabetical order, Muqatta'āt and a few Rubā'is.

Contents:—

fol. 1<sup>v</sup>. Ġazals.

Beginning:—

غیر و در یوزة اقبال کن از حضرت ما  
که کم از هیچ سہاہی نبود ہمت ما

fol. 20<sup>v</sup>. Blank.

fol. 21<sup>v</sup>. Muqatta'āt.

Beginning:—

بوستان خیال فیضی را  
از لم فیض تازه و تر بین

fol. 22<sup>v</sup>. Rubā'is.

Beginning:—

آن روز کہ مہد ہشت طارم بستند  
وین ہژدہ ہزار لٹش عالم بستند  
والا گہر عنصر شاہشاہی  
در نور بافتاب توام بستند

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders.

The last folio, which seems to have been substituted in a later hand, contains a colophon (probably a copy of the original) dated the 21st Rajab, A.H. 1103.

Scribe محمد مہدی فرمان نویس



## No. 263.

fol. 143; lines 14; size  $10\frac{1}{4} \times 6\frac{3}{4}$ ;  $6\frac{3}{4} \times 3$ .

## نل و دمن

## NAL-U-DAMAN.

Faydī's famous *Maḡnawī*, better known as *Nal-Daman*, in imitation of Nizāmī's *Laylā-u-Majnūn*.

It is a free Persian adaptation of the episode of Nala and Damayanti in the *Mahābhārata*. Regarding the origin of the poem *Firishṭah*, vol. i., p. 325, gives us the following account:—

در کتب هند که پیش ازین به پنجهزار سال تصنیف شده  
مستور است که قدیم الایام شهر بیدر پای نصت رایان دکن بود  
..... و راجه بهیم سین که بغایت شجاع و دانا و عادل و  
سگی بود از رایان مشهور شهر بیدر است و راجه نل شاه مالوهی  
غایبانه بر دختر راجه بهیم سین که دمن نام داشت عاشق شده  
قصه عاشقی و معشوقی ایشان در هندوستان مشهور است و  
شیخ فیض شاعر بموجب حکم جلال الدین محمد اکبر پادشاه  
داستان ایشانرا به نظم در آورده آنرا نل و دمن نام کرد—

This is the third poem of Faydī's *Khamsah* which the poet had planned in A.H. 993 = A.D. 1585, but did not live to carry out.

Beginning of the poem:—

ای درنگ و پوی توز آغاز  
عشقای نظر بلند پرواز

Abul Faḍl, in his *Akbar Nāmah*, vol. iii., pp. 661-662, says that in the thirty-ninth year of the reign Akbar asked Faydī to complete the *Khamsah*, or the five poems to each of which he had already written an introduction, and pressed the poet particularly to finish the *Nal-Daman* first of all. Faydī thus, in the forty-ninth year of his age, completed the book in the short space of four months and presented it to the emperor, with a few *ashrafis*, in A.H. 1003 = A.D. 1594.



In the epilogue the poet himself says that he completed the poem at the age of forty-nine, in the thirty-ninth year of the emperor's reign, i.e., A.H. 1003.

اکنون که چل و نهم درین دیر  
هفتاد و دو سیه کرده‌ام میر . . .  
دید این بت کارگاه آذر  
پیرامنتکی بهام آذر  
سی و نهم از جلوس شاهی  
تاریخ مجدد الاهی  
چون سال عرب شمار کردم  
الف و سه الف بکار بودم

Dr. Rien, p. 670<sup>b</sup>, probably following Abul Faḍl (*loc. cit.*), says that the poem consists of 4,000 verses; but in the following verses the poet himself says that in giving the round number (4,000) he has left over the odd number. So Badā'unī, vol. ii., p. 396, who calculates the number at 4,200 odd, seems to be more precise:—

این چار هزار کوهر ناب  
کانگیشه ام باتمین آب  
بپذیر که آب کوهر تسع  
از بهر نثار افسر تسع  
کر پیشتری نثار کردم  
بی کسر در و شمار کردم

Of all the works of Fayḍī the Nal-Daman has gained the widest popularity. Even Badā'unī, who bears a bitter hatred to the poet, admits that, after the death of Amir *Khusrau*, no poet in India, for the last three hundred years, has composed a *Maṣnawī* like the Nal-Daman.

والحق مشبوثی است که درین میصد سال مثل آن بعد از میر  
خسرو شاید در هند کسی دیگر نگفته باشد

Lithographed in Calcutta, 1831; Lucknow, A.H. 1263; a part of the *Maṣnawī* is printed in Spiegel's *Chrestomathia Persica*, Leipzig, 1846, pp. 131-150.



Copies of the poem are mentioned in Rien, ii., p. 670; W. Pertsch, Berlin Cat., p. 905; Sprenger, Oude Cat., p. 402; J. Aumer, p. 38; A. F. Mehren, p. 42; Ethé, Bodl. Lib. Cat., No. 1057, etc.; Ethé, India Office Lib. Cat., Nos. 1468-1478; Hāj. Khal., vol. vi., p. 384, etc., etc.

Written in an ordinary Nasta'liq, within coloured borders, with occasional word-meanings. The original folios are mounted on new margins.

In the colophon, dated 12th Rajab, A.H. 1111, we are told that the present MS. was copied from a copy which was transcribed from an autograph copy.

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No. 264.

fol. 137; lines 15; size  $6\frac{1}{4} \times 3\frac{1}{4}$ ;  $5 \times 2\frac{1}{2}$ .

The same.

Another copy of Fayḍi's Nal-Daman.

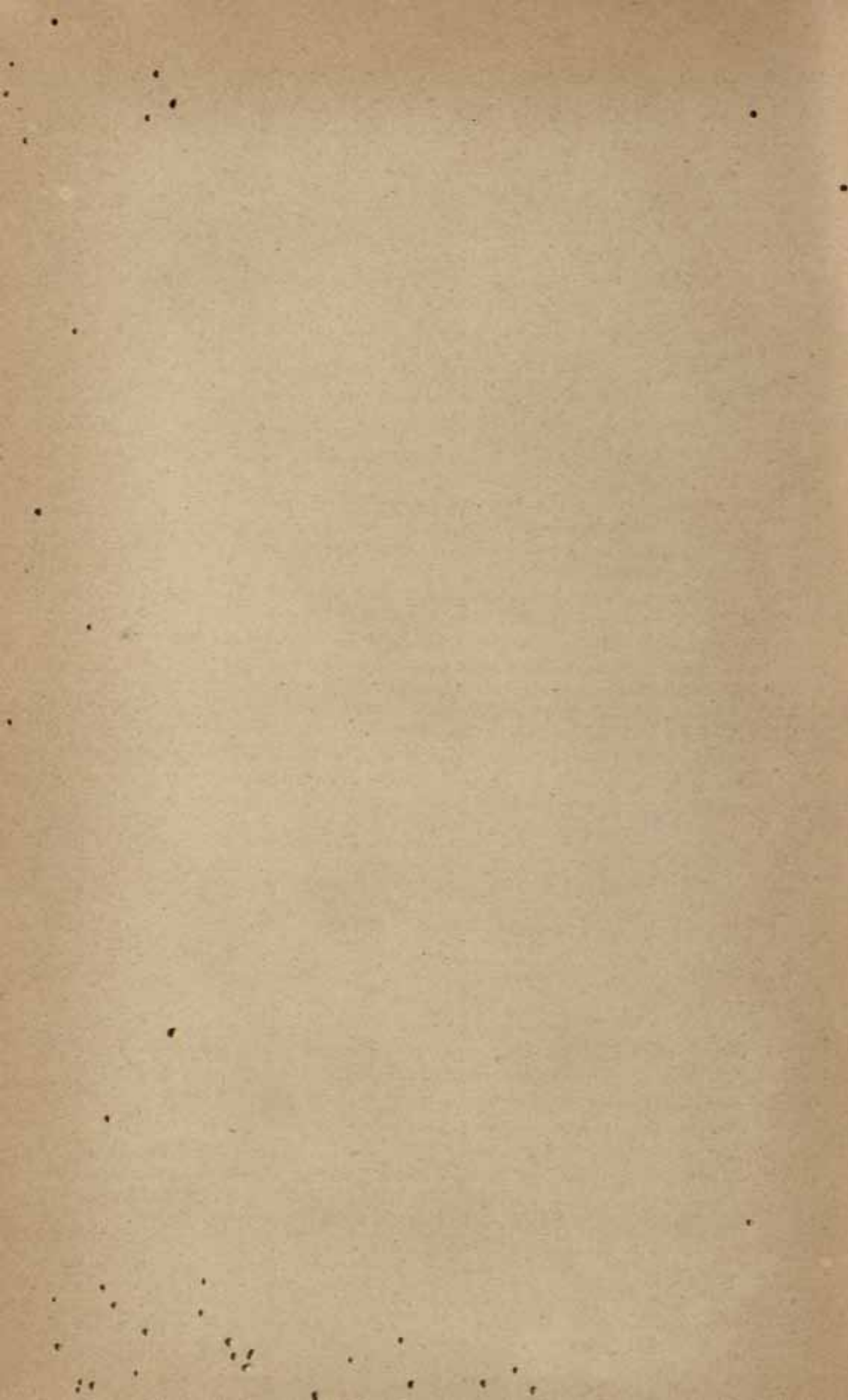
Beginning as usual.

Written in minute Nasta'liq, within gold-ruled borders.

Not dated, apparently 18th century.

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# APPENDIX.

In view of the interest attaching to the valuable copy of Mirzâ Kâmrân's diwân, noticed in the present volume, it has been judged fitting to give a brief sketch of his political and literary activities in the form of an appendix—such a sketch having no proper place in the body of the Catalogue.

Regarding Mirzâ Kâmrân, though there is very little evidence of his being an Arabic scholar, there is not the least doubt that he was an accomplished scholar in both Persian and Turki, and he at the same time possessed an extraordinary genius for poetical composition. The sublimity of his ideas, the harmonious flow of his style, and the delicacy of his poetic imagination give him a high position in the Persian Parnassus. After the death of Bâbar, Kâmrân received Kâbul, Qandhâr and the Panjâb as Jâgir from Humâyûn, with whom he lived in peace and to whom as a token of gratitude he occasionally sent panegyric poems. One of these poems, beginning with the line:—

حسن تو دمیدم افزون بادا  
طالعت فرخ و میمون بادا

and ending:—

کامران تا که جهانراست بشا  
خسرو دهر همایون بادا

found on fol. 1<sup>b</sup> of the diwân is quoted in the Akbar Nâmah, vol. i., p. 125. The author of the Haft Iqlîm says that Humâyûn was so pleased with the above Ġazal that he gave the district of حصار فیروزه, Hişâr-i-Fîrûzah, as a reward to Kâmrân (see also Mir'ât-ul-Âlam, fol. 465). The prince was also wonderfully skilful in extemporizing verses suitable to occasions. When, after his flight from Humâyûn, he went to take shelter under Salim Shâh, that chief treated the prince like a menial and taunted him sarcastically. One day,



when Salim Shāh asked Kāmran for a verse, the prince extemporized thus:—

گردش گردون گردان گردانرا گرد کرد  
بر سر اهل تمیزان ناقصانرا مرد کرد

See Badā'unī i., p. 390.

On another occasion, when Salim Shāh put Kāmran's knowledge to the test by repeating three couplets of different poets, the prince, to the astonishment of the chief, replied that the first couplet was the composition of a Mughal of 'Irāq; the second, of a poet of India; and the third, of an Afgān poet. See Elliot's *Hist. of India*, vol. iv., p. 498. Kāmran was also endowed with a wonderful memory and could cite verses to suit circumstances on the spur of the moment.

When his eyes were put out he entreated Humāyūn, through Mun'im Khān, to grant him the services of Beg Mulūk (a favourite of the prince). When Beg Mulūk was sent by Humāyūn, Kāmran placed on his eyes both the hands of his favourite, and mournfully recited the following verse:—

هر چند که چشمم برخفت پرده کشید است  
بینامست بچشمی که بسی روی تو دید است

See Akbar Nāmāh, vol. i., p. 329.

Again, on the eve of his departure for Mecca, when his brother Humāyūn came to bid him farewell, after showing due reverence to the emperor, he humbly repeated this verse:—

کلاه گوشه درویش بر فلک نماید  
که نمایه همچو تو شاهي فگند بر سر او

and then again he recited:—

بر جانم از تو هر چه رسد جاي منت است  
گر ناوڪ چقا مست و گر خنجر مستم

See Akbar Nāmāh, vol. i., p. 330.

From a scored-out passage (not to be found anywhere else) on p. 319 of the unique and valuable Bilgrāmī MS., which seems to be a *brouillon* or rough draft of the first volume of the Akbar Nāmāh, and which shows the original condition of this well-known history of



Abul Faḍl, it will be seen that Kāmran, when he was delivered up by Sultān Ādam, addressed an ode to the emperor Humāyūn. See *Jourl. Roy. As. Soc.*, January, 1903, pp. 115-122, where this valuable Bilgrāmi MS. is mentioned.

Kāmran was a constant source of danger to the government, and spent almost his whole life in raising disturbances. The events of his life have been copiously dealt with by the historians of India but in a scattered form. I therefore give a summary of the whole history of his life.

On the death of Mirzā Khān, son of Sultān Maḥmūd Mirzā, Bābar placed Humāyūn on the throne of Badakhshān, where he reigned from A.H. 926-935 = A.D. 1519-1528. When Bābar subdued Hindūstān, he recalled Humāyūn in A.H. 935 = A.D. 1528, and left Kāmran Mirzā in Qandhār. On hearing the news of Bābar's death (A.H. 937 = A.D. 1530), Kāmran left in his place his brother Mirzā 'Askari, and set off for India to get hold of Lāhūr. After playing some tricks upon Mir Yānus, the governor of Lāhūr, Kāmran took possession of the city and appointed his own men over the Parganas of the Punjāb. He assured Humāyūn that he was doing everything with a good motive, and the emperor in return recognized him as the governor of Kābul, Qandhār, and the Punjāb. Being suspicious of 'Askari, Kāmran removed him from the government of Qandhār and gave it to Khwājah Kalān Beg, one of the best and most faithful generals of the emperor Bābar. Now Sām Mirzā (whose well-known work, the *Tuḥfa-i-Sāmi*, has been often referred to in this catalogue), son of Shāh Ismā'il Ṣafawī, marched against Qandhār and besieged the fort persistently for eight months. Kāmran then marched to Qandhār, and after defeating Sām Mirzā (who went to 'Irāq) returned to Lāhūr. Shāh Tahmāsp now marched against Khwājah Kalān Beg with an overwhelming force to avenge his brother, Sām Mirzā; and the Khwājah, who had sustained a siege of eight months, being unable to encounter Shāh Tahmāsp, evacuated Qandhār and set off for Lāhūr. The Shāh, leaving the city in charge of his nobles, proceeded to 'Irāq. Kāmran returned to Qandhār, and the nobles of Shāh Tahmāsp, not being in a position to cope with the prince, gave up the fort and retreated to 'Irāq.

In A.H. 943 = A.D. 1536 when Humāyūn proceeded to Bengal against Shīr Khān Afḡān, Mirzā Hindāl, the fourth son of Bābar, influenced by some ill-advisers, set himself up against Humāyūn. Kāmran on his return from Qandhār to Lāhūr heard of the rebellion of Mirzā Hindāl in Āgra and of the rise of Shīr Khān. Resolving to secure Āgra for himself, Kāmran marched towards the city, and on his arrival Hindāl went away to Alwar. Humāyūn received this news with great distress, and after a severe loss, which he suffered owing to a treacherous attack by Shīr Khān, arrived at Āgra with Mirzā 'Askari and only a few horsemen. Humāyūn unexpectedly entered the pavilion of Kāmran,



and the two brothers received each other with great affection. Humâyûn pardoned the faults of Mirzâ Hindâl and the three brothers now (A.H. 946 = A.D. 1539) assembled and took counsel against Shîr Khân. Kâmrân was anxious to return to Lâhûr, and Humâyûn, while accepting all the other propositions of the prince, disagreed with him on this point. In the meantime Kâmrân became seriously ill and started for Lâhûr. He had promised to leave a considerable force at Âgra to assist his brother; but in spite of this promise he left only a few men in the city under the command of Sikandar.

After the battle between Shîr Khân and Humâyûn, in which the latter sustained a severe defeat, Mirzâ Kâmrân rebelled again and meditated marching on Kâbul. In the meantime Humâyûn, after suffering great hardships, proceeded to Qandhâr, but hearing that Mirzâ Kâmrân and Mirzâ 'Askari were plotting to make him a prisoner, he set out for 'Irâq, and, after travelling through many cities, came to Qandhâr. Here he collected a great force and proceeded to take possession of Kâbul from Kâmrân. The prince also marched out to fight his brother; but it so happened that every day numbers of soldiers and officers deserted Kâmrân and joined Humâyûn. The prince lost his courage and asked his brother's forgiveness. Humâyûn promised it on condition of his making submission; but Kâmrân did not agree to this, and shut himself up in the fort of Kâbul while all his soldiers joined Humâyûn. Kâmrân then fled to Gaznî, but, being refused admission into the city by the governor, he went to Shâh Husayn Argûn, whose daughter he married. When Humâyûn was engaged in war with Sulaymân Mirzâ in Balakhshân, Kâmrân, seizing his opportunity, assembled a strong force and marched to Kâbul. When he entered the city, the officers whom Humâyûn had left in charge of it were quite unprepared. Kâmrân slew most of them and appointed his own men to guard Humâyûn's ladies and the young Akbar, who was then about four years old. On hearing the news Humâyûn hastened back towards Kâbul. Kâmrân, collecting all the forces he could, sent two of his generals, Shîr Âli and Shîr Afgân, to stop the progress of Humâyûn; but they were repeatedly repulsed by the imperial troops, and the emperor at last reached the suburbs of Kâbul. Shîr Afgân then marched against Humâyûn at the head of all the forces of Kâmrân, but after a severe fight this general was defeated, taken prisoner, and put to death. It happened that a caravan with a large number of horses arrived in the vicinity of Kâbul, and Kâmrân sent Shîr 'Ali with a large force to bring these horses into the city. Humâyûn being informed of this movement drew nearer to the city and closed all the means of ingress and egress, so that Shîr 'Ali on his return could find no way to enter the city. Kâmrân now endeavoured to cut a way through for Shîr 'Ali, but was driven back by the imperial force. In this state of affairs most of the



trusted officers of Kāmrān deserted him and joined Humāyūn. Kāmrān then adopted a very cowardly course. He ordered the young Akbār to be exposed on the battlements to the musket and gunshots; but Providence saved the future sovereign of India. People now flocked to the help of Humāyūn, and he received reinforcements from Badakhshān, Qandhār and many other places. So Kāmrān lost heart and sued for peace. Humāyūn granted it on condition of his submitting in person; but Kāmrān was afraid to do this. Humāyūn prepared to assault the fort of Kābul; and the chiefs of the Chaghtā'i tribe, being informed of Humāyūn's plan, advised Kāmrān to leave the fort without delay. Then Kāmrān, after killing many chiefs with whom he was offended, made his way barefooted out of the fort. Humāyūn sent one Hāji Muḥammad Khān in pursuit, and when he had nearly overtaken the prince, the latter exclaimed that he had killed the Hāji's father. So the Hāji came back without making any further attempt. On his reaching the foot of the mountains of Kābul, Kāmrān was attacked and plundered by a party of Hazāras, who afterwards, on recognising the prince, conducted him to his adherent Shīr 'Alī. Here he remained for about a week till he was joined by nearly 150 horsemen. With this small force Kāmrān marched against Ġūrī, and after defeating the governor, whose horses and asses fell into his hands, he went to Balkh where he met Pīr Muḥammad Khān the ruler. This ruler came to Badakhshān to the assistance of the prince. Many soldiers began to join Kāmrān, and he was now strong enough to march against Sulaymān Mirzā and Ibrāhīm Mirzā. These Mirzās, having no power to resist Kāmrān, left Tālikān and went to Kolāb. The prince established his authority over many parts of Badakhshān. In the meantime Karrācha Khān and some other nobles, who had vainly requested Humāyūn to accept some of their proposals, now revolted against the emperor and set off to join Kāmrān at Badakhshān. Humāyūn then made preparations to march against these conspirators and sent orders to Mirzā Hindāl, Sulaymān Mirzā and Ibrāhīm Mirzā. Kāmrān sent Shīr 'Alī against Mirzā Hindāl, but he was taken prisoner by the prince and brought before Humāyūn, who, with his usual compassion, not only pardoned Shīr 'Alī but made a grant to him of Ġūrī. Kāmrān, leaving Karrācha Khān and others at Kishām, went to Tālikān. Prince Hindāl was sent against Karrācha Khān, but at the first charge the prince's troops were defeated. Humāyūn then marched against Kāmrān; but the prince, seeing that he was not in a position to encounter the emperor, returned to Tālikān. This place was shortly afterwards invested by the emperor who had been joined by Sulaymān Mirzā. Kāmrān then sought the assistance of the Uzbeks, but he was blankly refused. Having no other course Kāmrān then requested Humāyūn to allow him to go to Mecca, and the emperor agreed to it on condition that the prince sent the rebellious chiefs to the royal court. Kāmrān sent all the chiefs to Humāyūn with



the exception of one or two; and all of them once more received the forgiveness of the emperor. Kāmran now proceeded out of the fort, but after going a very short distance he became very much ashamed of his misconduct and resolved to pay allegiance to the emperor. Humāyūn, on learning this, was greatly pleased, and ordered a ceremonial reception of his brother. Humāyūn received Kāmran with great pleasure, and gave him the ensigns of sovereignty. After some days Kāmran also received Kolāb as Jāgir from the emperor. Now when Humāyūn had left Kābul and was marching against Balkh, he summoned Mirzā Kāmran and Mirzā 'Askari along with others; but these two brothers rebelled again, and would not come to pay their homage. Mirzā Kāmran was staying at Kolāb, when Chākar 'Alī Beg, who was hostile to the prince, attacked the city with a large force. Kāmran sent Mirzā 'Askari twice against him; but 'Askari was repeatedly defeated. Now Mirzā Sulaymān and Mirzā Ibrāhīm were sent against Kāmran; and not being able to oppose them, he retreated to Rostāk. On the way he was plundered by a party of the Uzbeks. Kāmran then intended to proceed to Hazāra by way of Bāmiān and Zohāk; but Karrācha Khān and some other treacherous nobles of Humāyūn's court sent messages to Kāmran advising him to take the road to Zohāk, and promised that they would help him against the emperor. Humāyūn, who was informed of Kāmran's movements, had already sent a force to Zohāk and Bāmiān to protect the country. When the two armies drew near each other, Karrācha Khān and others deserted Humāyūn and joined Kāmran, who, thus strengthened, gave battle. A desperate fight followed, and Humāyūn, being severely wounded, made his way out of the fight. Kāmran took possession of Kābul once more.

After some time Humāyūn, having been joined by Mirzā Sulaymān, Mirzā Ibrāhīm and Hindāl Mirzā, marched against Kābul. On his way he was met by Kāmran, and a battle ensued in which Kāmran, being defeated, took to flight. Karrācha was taken prisoner and put to death. A body of soldiers now left the emperor and joined Kāmran, and the prince collected a force of about 15,000 horse. Humāyūn marched to stop Kāmran's progress; but the prince retreated towards Sind. After Humāyūn's return to Kābul, Kāmran, supported by the Afghāns, advanced again and the emperor once more marched against his brother. In the meantime Hājī Muḥammad Khān, one of Humāyūn's generals who had come to Gāzni without the emperor's leave, sent messages to Kāmran, advising him to come to Gāzni and promising to help him. But before Kāmran's arrival, Bairām Khān reached the city by Humāyūn's order and compelled the Hājī to go with him to Kābul. Thus disappointed Kāmran retreated to Peshāwar. Mirzā 'Askari was banished to Balkh. By the help of the Afghāns Kāmran raised a great force again, and Humāyūn marched against him once more. In the



course of a night attack which Kāmran made on Humāyūn's camp. Mirzā Hindāl was killed. Owing to the continuous campaigns of Humāyūn against the Afgāns they could no longer protect Kāmran, and he at last took refuge with Salīm Shāh Afgān, son of Shīr Shāh, the mortal enemy of the Mughal kings. Salīm Shāh, however, treated the prince like a menial and annoyed him in various ways, and was preparing to imprison him in some castle, when one day Kāmran cleverly managed to escape in disguise. He then sought shelter with some of the Hindū Rājās, but all of them were afraid of Kāmran's enemies and refused to help him. At Mānkūt he was nearly taken prisoner, but disguising himself in a woman's garb he made his escape to Siālkot and thence to Sultān Ādām Ghakār, who surrendered the prince to the emperor Humāyūn. The emperor, with his usual compassion and brotherly feeling, wanted to overlook the grave faults of his brother; but the majority of the chiefs and nobles were dead against Kāmran, and they obtained an order of death signed by eminent jurists and doctors of the Muhammadan law. The king, still having regard for his brother, did not agree to kill him, but ordered his eyes to be put out. So Prince Kāmran was blinded in A.H. 960.

The word *چشم پوشید* and the line *ز بیداد سپهر*, found out by Muḥammad Mu'min, form the chronograms of this incident. It is said that the prince bravely bore the torture and did not utter a single groan. Kāmran was very much ashamed of his deeds, while Humāyūn did repent no less of his cruel act towards his brother.

Kāmran with the emperor's permission then left for Mecca, and, after completing three Hajjs, died there on the 11th Duḥijjah, A.H. 964. The chronogram of his death is:—

بگو شاه مصرود در مکه ماند

The word *بگو* should be omitted in calculating the chronological value.

Maulānā Qāsim Kāhī has given the following chronogram:—

کامران آنکه بادشاهی را  
کس نبود است همجو او در غورد  
شد ز کابل بکعبه و النجا  
جان بحق داد و تن بفاک مهرود  
گشت تاریخ او چنین گاهی  
بادشا کامران بکعبه بمرد



Kāmrān left one son named Abul Qāsim Mirzā, who also was well versed in poetry, and adopted the poetical title of شوکتی, Shankatī. He was murdered in A.H. 974 by Akbar's order in the fort of Gawāliar, where he was imprisoned. The chronogram of Abul Qāsim's death is:—

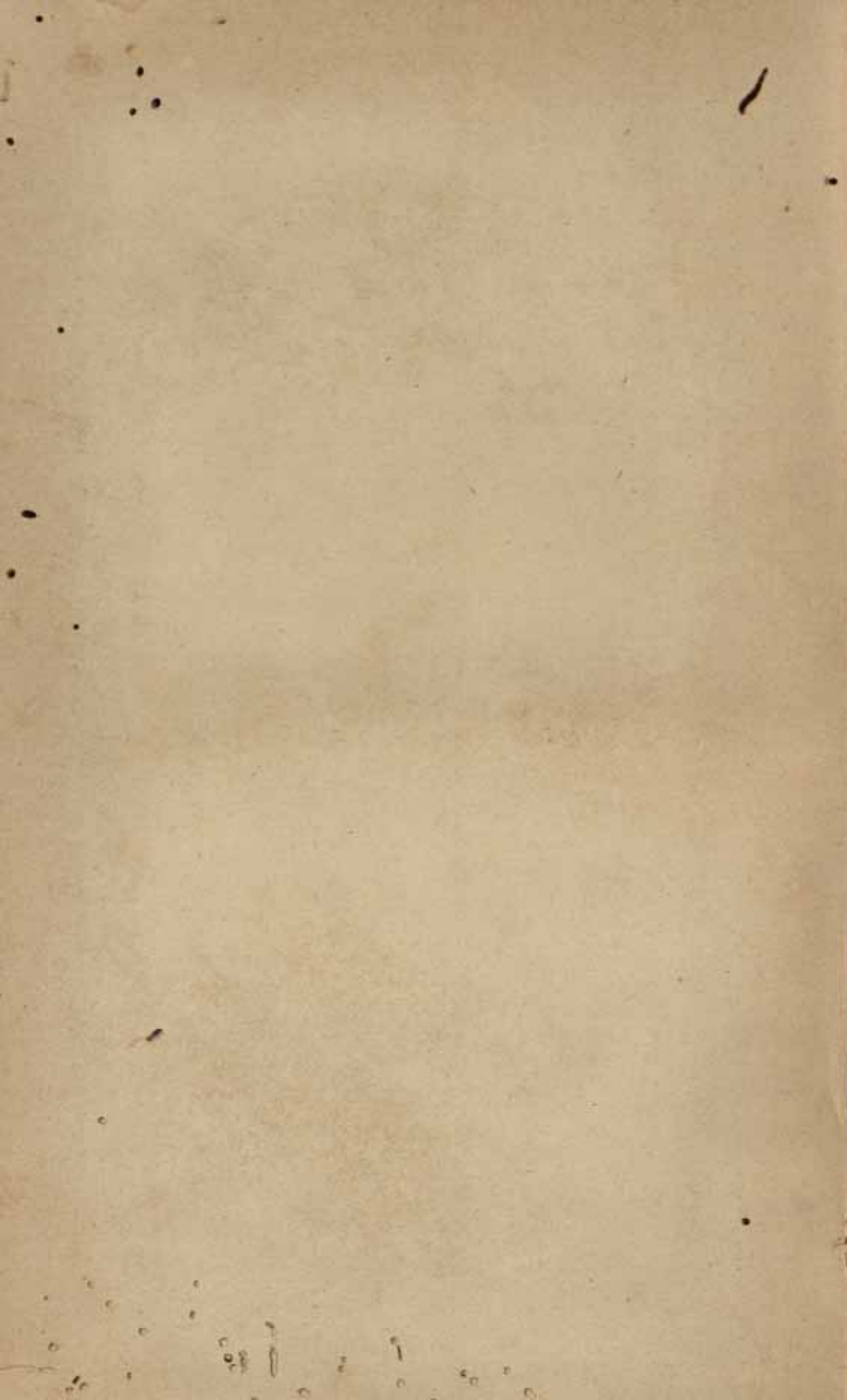
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